

LILY BRAYTON AND OSCAR ASCHE'S PRODUCTION
AT HIS MAJESTY'S THEATRE
BY ARRANGEMENT WITH GEORGE GROSSMITH AND J. A. E. MALONE.



CAIRO

A MOSAIC IN
MUSIC AND MIME

MIME BY

OSCAR ASCHE

MUSIC BY

PERCY FLETCHER

VOCAL SCORE

PRICE 8/- NET.

ASCHERBERG, HOPWOOD & CREW LTD.,
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16, MORTIMER STREET, LONDON, W. 1.

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PRODUCED AT HIS MAJESTY'S THEATRE
ON SATURDAY, OCTOBER 15TH, 1921.

CAIRO

A MOSAIC IN MUSIC AND MIME

Mime by
OSCAR ASCHE.

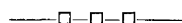
IN THREE ACTS AND THIRTEEN SCENES.

Music by
PERCY FLETCHER.

CHARACTERS.

The Sultan Al Malik-Al-Nasir ...	...	...	...	...	...	...	...	...	...	...	SHAYLE GARDNER
Prince Nur-al-Din ...	...	...	...	...	...	...	...	...	...	...	CECIL HUMPHREYS
The Patriarch ...	...	...	...	...	...	...	...	...	...	...	NORMAN WILLIAMS
Wazir Al Khasib ...	...	...	...	...	...	...	...	...	...	...	CONWAY DIXON
Wazir Abu Shamah ...	...	...	...	...	...	...	...	...	...	...	JULIAN CROSS
Abdullah, (<i>Steward to the Sultan</i>) ...	...	...	...	...	...	...	...	...	...	...	NORMAN HARLE
Kataf, a Mute ...	...	...	...	...	...	...	...	...	...	...	HUBERT CARTER
Wei San Wei (<i>A Chinese Spy</i>) ...	...	...	...	...	...	...	...	...	...	...	FRANK COCHRANE
ALI SHAR, (<i>a Wrestler</i>) ...	...	} <i>A Troupe of Strolling Players</i> {	...	...	...	...	...	...	...	...	OSCAR ASCHE
Abu Yaksan (<i>his Clown</i>) ...	...		...	...	...	...	...	...	...	...	COURTICE POUNDS
Zaid (<i>his Juggler</i>) ...	...		...	...	...	...	...	...	...	...	ESPINOSA
Zummurud, (<i>his Daughter</i>) ...	...		...	...	...	...	...	...	...	...	FEDORA ROZEELLI
Zarka ...	...		...	...	...	...	...	...	...	...	BESSIE MAJOR
1st Pilgrim ...	...	...	...	...	...	...	...	...	...	...	WENSLEY RUSSELL
2nd Pilgrim ...	...	...	...	...	...	...	...	...	...	...	R. LA FANE
3rd Pilgrim ...	...	...	...	...	...	...	...	...	...	...	FRED PATTRICK
Ladies of the Harem ...	}	...	...	...	...	...	...	...	...	...	GLADYS ELLAM
		...	...	...	...	...	...	...	...	...	CHRISTINE MURRAY
		...	...	...	...	...	...	...	...	...	MURIEL CREED
		...	...	...	...	...	...	...	...	...	MARJORIE COGLE
		...	...	...	...	...	...	...	...	...	ROSIE MARTINI
Wei Wa Shi, (<i>wife of Wei San Wei</i>) ...	...	...	...	...	...	...	...	...	...	...	GRACIE LEIGH
Sharazad ...	...	...	...	...	...	...	...	...	...	...	LILY BRAYTON

Guards, Slaves, Dancers, Singers.



Synopsis of Scenery.

ACT I. Scene 1. *The Gates of Cairo.*
2. *Ali Shar's Dwelling.*
3. *The Palace Gardens. Evening.*
4. *Wei San Wei's Gaming House.*
5. *The Sultan's Garden.*

ACT II. Scene 1. *The Encampment by the Nile.*
2. *Prince Nur-Al-Din's Harem.*
3. *An Old Egyptian Palace.*

ACT III. Scene 1. *The Slave Market.*
2. *Wei San Wei's House.*
3. *The Ruined Mosque of Askabar.*
4. *Another Part of the Ruined Mosque.*
5. *The Gates of Cairo.*

The Play produced by OSCAR ASCHE.

General Scheme of Decoration under the personal supervision of LILY BRAYTON.

Scenery designed and painted by Messrs. JOSEPH & PHIL HARKER.

Costumes designed by PERCY ANDERSON—Executed by MINNIE CHAMPION and Messrs. B. J. SIMMONS.

Dances arranged by ESPINOSA.

The Orchestra under the direction of the COMPOSER.

Stage Manager: ALFRED BELLEW

CAIRO

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CAIRO.

Act I.

Nº 1:- Preamble.

Words and Lyrics by
OSCAR ASCHE.

Music by
PERCY FLETCHER.

PIANO.

Slow and broad

ff

Rather fast and with increasing animation

sf *mf*

well marked

f

8va

scen - do *cre - scen - do*

8va

sf

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of staves. The first system is marked 'PIANO.' and 'Slow and broad', with a fortissimo (ff) dynamic. The second system is marked 'Rather fast and with increasing animation', with sf and mf dynamics, and includes the instruction 'well marked'. The third system includes lyrics 'scen - do' and 'cre - scen - do' under the bass line, with a forte (f) dynamic and an 8va (octave up) marking. The fourth system also has an 8va marking. The fifth system begins with an 8va marking and a sf dynamic, and ends with a sf dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, dynamics, articulation marks (accents, slurs), and phrasing slurs.

Very spirited.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first system starts with a forte (*ff*) dynamic marking. The music is characterized by rapid sixteenth-note passages, often beamed together, and includes several triplet markings. The piece is marked 'Very spirited.' and features various musical ornaments like slurs and accents throughout the composition.

The musical score consists of six systems of piano notation. Each system typically has two staves (treble and bass clef). The notation includes various note values, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature changes from 2/4 to 4/4 in the first system and remains 4/4 for the rest of the page.

System 1: Treble staff starts with a *mf* marking. The piece begins with a 2/4 time signature, which changes to 4/4. The system ends with a *sf* marking.

System 2: The system begins with a *f* marking in the bass staff. It concludes with a *mf* marking in the treble staff.

System 3: The system begins with a *f* marking in the bass staff. It concludes with a *sf* marking in the bass staff.

System 4: The system begins with a *f* marking in the bass staff. It concludes with a *cres - cel -* marking in the bass staff.

System 5: The system begins with a *do* marking in the bass staff. It concludes with a *ff* marking in the bass staff. An *8va* marking is placed above the treble staff.

System 6: The system begins with an *8va* marking above the treble staff. It concludes with a *sf* marking in the bass staff.



Moderately slow and with intense emotion

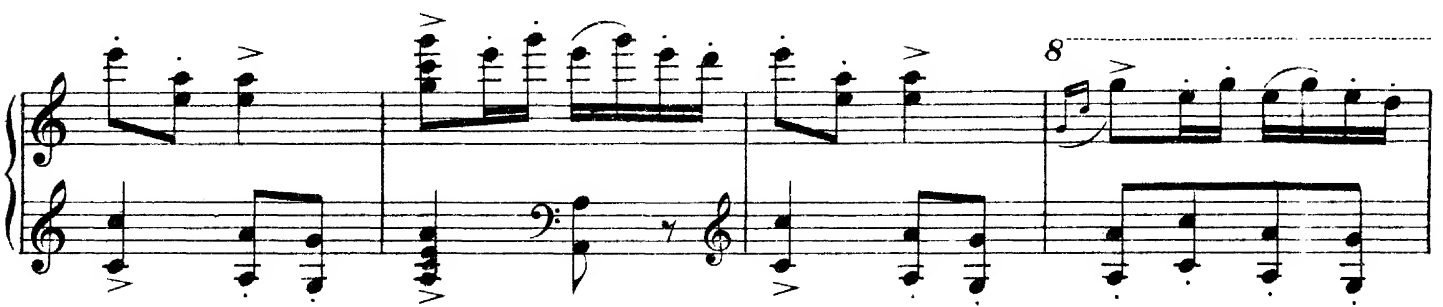
The musical score is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Starts with a *mf* dynamic. The right hand has a melodic line with eighth notes and quarter notes. The left hand features a triplet of eighth notes.
- System 2:** Continues the melodic development in the right hand and the triplet pattern in the left hand.
- System 3:** Includes a *cresc.* marking. The right hand has a triplet of eighth notes.
- System 4:** Features a *f* dynamic and the instruction "with increasing intensity". The right hand has a triplet of eighth notes.
- System 5:** Includes another *cresc.* marking. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.
- System 6:** The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The piece concludes with a key signature change to D major (two sharps) and a final chord.

Additional markings include "8va" (octave up) and "heavy and powerful" (indicating a strong, sustained sound).

Quick and lively.

The musical score is written for piano in A major (three sharps) and 2/4 time. It consists of six systems of two staves each. The tempo is marked 'Quick and lively.' The first system includes the dynamics *sva*, *sf*, and *mp*. The fourth system includes the marking *cresc.* The sixth system includes the marking *mf*. The score features various musical notations including eighth notes, sixteenth notes, and chords.



ff

mf

ff swelling out

ff

sf

Quick and spirited.

heavy

becoming slower

dim

mp

p

well marked

rh.

No 2:- Descriptive Scene.

The Gates of Cairo.

Slow, sustained and mysterious.

PIANO. *pp*

poco cresc.

mp

THE CURTAIN RISES.

(It is dawn.) (Cocks crow.) (The Muezzin calls to prayer.)

poco cresc. *p*

The musical score is written for piano in a key of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of five systems of music. The first system begins with a piano (pp) dynamic and a tempo/style instruction of 'Slow, sustained and mysterious.' The second system includes a 'poco cresc.' (poco crescendo) instruction. The third system features a mezzo-piano (mp) dynamic. The fourth system is marked 'THE CURTAIN RISES.' and begins with a piano (pp) dynamic. The fifth system contains three distinct musical phrases: '(It is dawn.)', '(Cocks crow.)', and '(The Muezzin calls to prayer.)', with a 'poco cresc.' instruction and a piano (p) dynamic. The score includes various musical notations such as chords, triplets, and slurs.

(People cross the street in silence.)

(Police officer and men enter and cross to a small

loco

3

8

mp

door by archway of gate and knock.)

8

loco

3

(Enter an old man with keys.) (Dialogue.)

mp more animated by degrees

(He goes under the archway and the gates are opened.)

cres - cen - do

8

ecstatic

f

dim. *loco*

(He hobbles back to his lodge.)
At a moderato speed.

(Peasants enter and exeunt

mp *quaint and jocose*

with produce etc.)

(Abdullah comes forward and scrutinizes each one who enters, and salutes and converses with various merchants.)

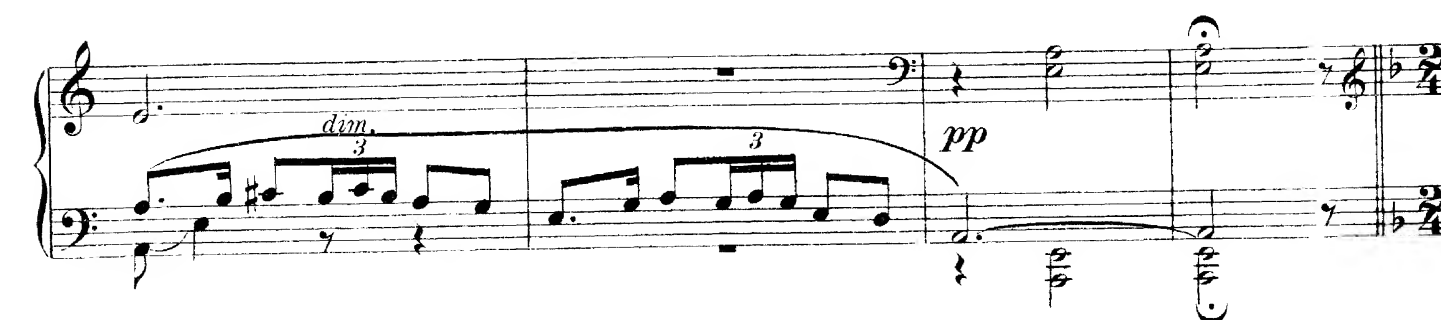
cresc.

(The Dialogue and movement of the street continues.)

mp lightly and more rhythmic

dim.

p



Measured and stealthy. (Prince Nur-al-din enters and converses with Abdullah. They plot to kill the Sultan.)

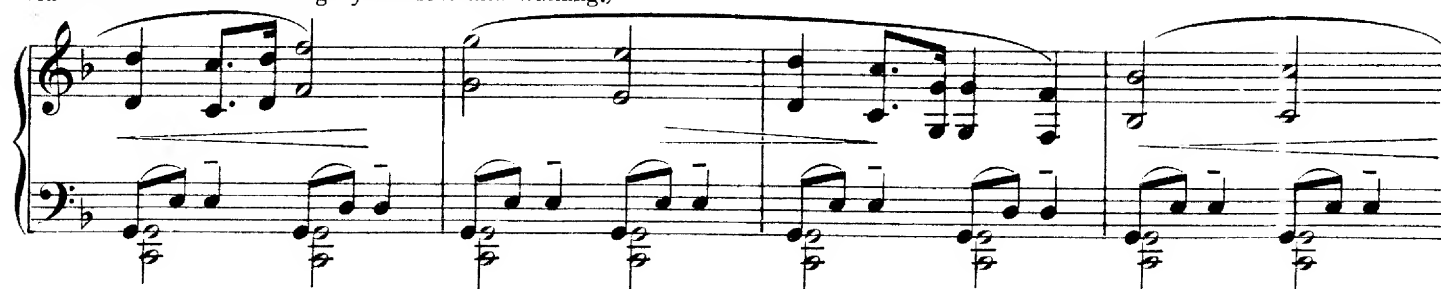
Musical score for piano, measures 1-24. The score is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *cresc.*, *dim.*, *p*, and *pp*. The piece ends with a double bar line and a 4/4 time signature change.

(The Sultan enters dressed as a common man. He speaks words of encouragement to an

Pleasant and flowing.



old woman who is hobbling by his side and whining.)

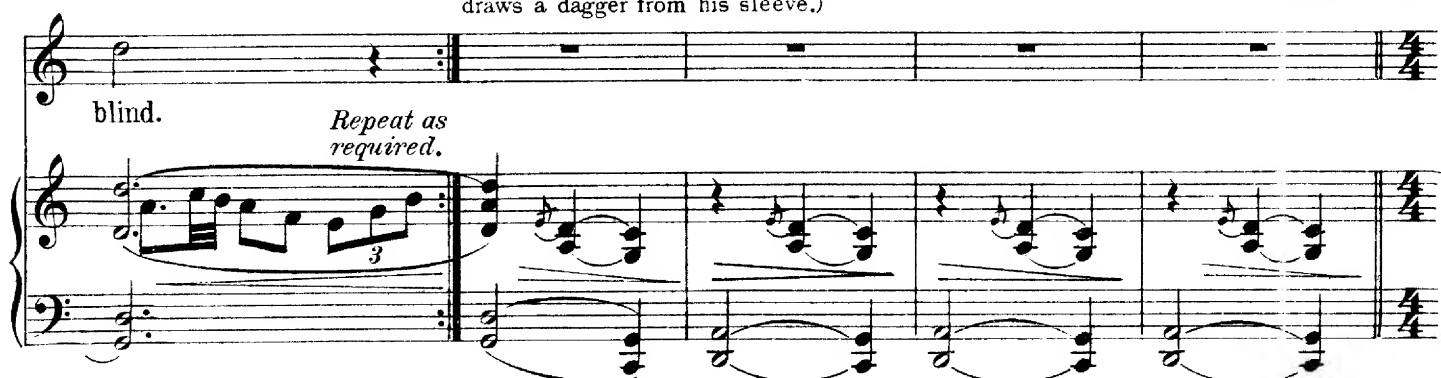


(A blind man with a stick and hand outstretched comes down repeating his cry.)

Slow and plaintive.



(The Sultan converses with him, and as he is opening his purse, the blind beggar slowly draws a dagger from his sleeve.)



Suddenly violent. (He is about to strike when he is pounced upon by one of the negro guards, and thrown to the ground.)

The first system of music is in 4/4 time. The piano part begins with a series of chords and single notes, marked *sf* (sforzando). The bass line features a rhythmic pattern of eighth and sixteenth notes, marked *f* (forte). The music is characterized by sharp, accented notes and a sense of sudden violence.

(The people have crowded round in excitement. The Sultan's guards lift him up, but he is dead— they drop him in a heap and

The second system of music is in 4/4 time. The piano part features a series of chords and single notes, marked *mf* (mezzo-forte). The bass line features a rhythmic pattern of eighth and sixteenth notes, marked *gradually slower*. The music is characterized by a sense of excitement and a gradual slowing down.

salaam.)

(The people recognizing that it is the Sultango

The third system of music is in 4/4 time. The piano part features a series of chords and single notes, marked *dim.* (diminuendo). The bass line features a rhythmic pattern of eighth and sixteenth notes, marked *mp sustained* (mezzo-piano sustained). The music is characterized by a sense of recognition and a sustained melody.

down on their knees to him, calling out to Allah to preserve him.) (The Sultan bids them rise and proceed with their daily work.)

The fourth system of music is in 4/4 time. The piano part features a series of chords and single notes, marked *f* (forte). The bass line features a rhythmic pattern of eighth and sixteenth notes, marked *mp* (mezzo-piano). The music is characterized by a sense of action and a strong melody.

(They all salaam and return to their stalls etc. and the body is carried out.)

The fifth system of music is in 4/4 time. The piano part features a series of chords and single notes, marked *mp expressively* (mezzo-piano expressively). The bass line features a rhythmic pattern of eighth and sixteenth notes. The music is characterized by a sense of expression and a strong melody.

(Continue)

Nº 3:-Entrance, Song, and Ensemble "From Baghdad we come"

(ALI SHAR and TROUPE.)

Lively and spirited. (The Sultan is about to move off when without the gates is heard merry

PIANO. *mf*

music and laughter, and then preceded by little children who are laughing and clapping their hands,

enters Ali Shar, the wrestler and his troupe.)

cres - *cen* - *do.* *f*

cresc.

ff *sf*

ALI.

From Bagh dad we come, Beat the tom-tom and the drum.

For I'm A-li Shar of Al Yamamah, A

man stronger far than all else in Per-sia; And where - ev - er I go From Bagh-

- dad to Cai-ro, I chal-lenge men all to con - test me a fall; For

I'm A - li Shar The strong man from Per - sia!

CHORUS. *f*

For he's A - li Shar The

strong man from Per - sia!

ABU.
And

I am his clown of wide world re-nown! I

joke and I jest Tell of stor - ies the best, Tales of

East and of West, Newones, old ones, re-dressed; And I'll

sing ye a song— Some are sweet, some are wrong; And my

cresc.

lord's A-li Shar The strong man from Per-sia!—

CHORUS *f*

Our lord's A-li Shar The strong man from Per-

mf

-sia!

ff

ZUMMURUD.

And I am his child, Zum-mur-ud I am styled, And I

dim *mp*

ABU.
Ting-a-ling, ting-a-

dance and I sing, _____

ZARKA
I am an - y old thing Cook, sew, play

ABU.
Mind your eye! _____

ZUMMURUD, ABU,
ZAID and ZARKA.
And our

- ling! Zaid
And his jug-gler am I, jug-gle balls,

cresc.
marked.

f

lord's A - li Shar The strongman from Per - sia _____

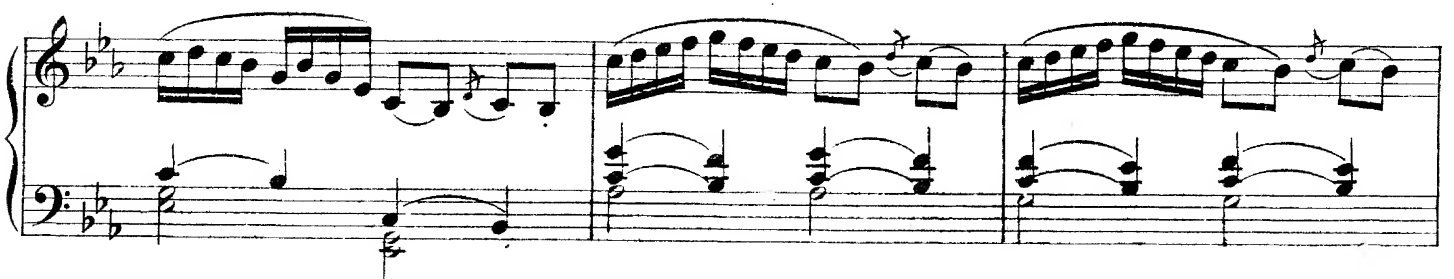
CHORUS.
Our lord's A - li Shar The strongman from Per

mf

- sia!

ff

dim.

(During Dialogue.)*(Aji challenges one and all to try their strength against him.)*



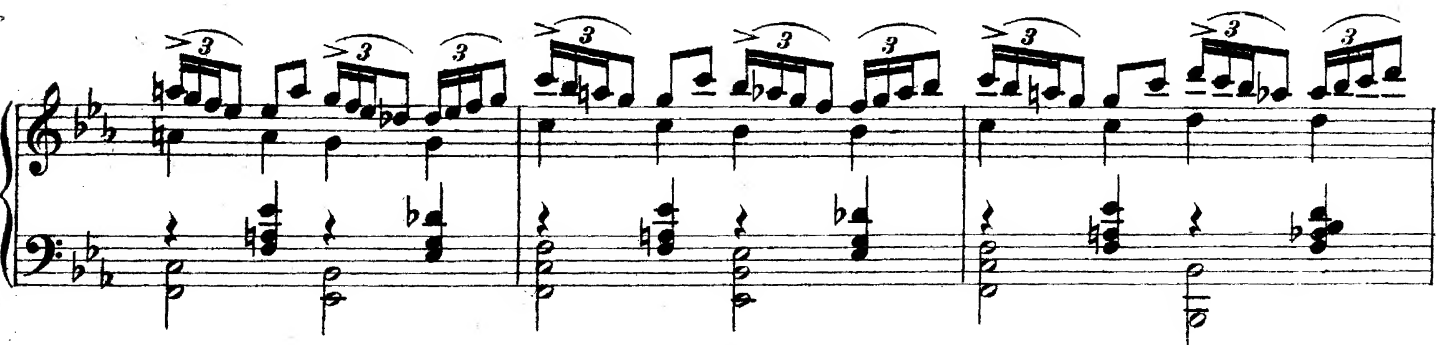
(Two of the Sultan's negroes step forward in answer to the challenge.)



(Ali wrestles with the negroes, there is great excitement and in the end he puts



both on their backs.)



(Zummurud and Ali go round begging while Ali sings his refrain.)

ALI.

For

I'm A-li Shar_ of AlYam-am-ah, A man strong-er far than all

else in Per-sia; And where - ev - er I go from Bagh-dad to Cai - ro, I

chal-lenge men all To con-test me a fall, For I'm A - li Shar The

strong man From a - far.

CHORUS.

For he's A - li Shar The strong man from a -

- far!

rit.

ff

Singingly and expressive. (Zuramurud has approached the Sultan begging and they look into each

p

others eyes.) (Dialogue.)

Nº 4:- Song "My King of Love"

(ZUMMURUD.)

With graceful animation.

PIANO. *mp* *poco rit.*

The piano introduction is in 6/8 time, marked 'PIANO' and 'mp' (mezzo-piano). It features a graceful, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is indicated as 'poco rit.' (poco ritardando).

mp a tempo. *rall.*

What shall I sing to thee my king? My king of love, my king of love! —

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is 'mp a tempo.' (mezzo-piano, at the tempo). The melody ends with a 'rall.' (ritardando) marking.

Slower and expressively. *cresc.*

— Shall I sing thee a song of how love is born? Shall I sing thee a song how my

The second line of the song is marked 'Slower and expressively.' and 'cresc.' (crescendo). The piano accompaniment in the bass clef is marked 'mp sustained.' (mezzo-piano, sustained).

heart is torn? — How a glance from an eye, from a stranger's eye — Can

The third line of the song continues the vocal melody and piano accompaniment. The piano part includes some chords marked with a '2' (second finger).

cause a poor maid en_ to faint, to die? 'Tis true, my king, 'tis

rall. *mf* *accel.*

true, my king of love!

f *mp* *rall.* *Quicker.*

f *follow voice* *p* *cres.*

What wilt thou sing, or

rall. *mp a tempo.*

say my king, To me thy queen, to me thy queen? Wilt thou

rall.

Slower. *cresc.*

say that a love that is light - ly won Is a love that will die with the

mp *cresc.*

set - ting sun? That a love that is sud - den is nev - er wise, That

rall. *mf* *accel.*

what is born quick - ly as quick - ly dies? 'Tis false my king, 'tis

mf

f *mp* *rall.* *f* *Quickly.*

false, my king of love my king!

f *follow voice.* *p* *mf* *cresc.*

(Zummurud and the Sultan are gazing into each other's eyes.)

8va *pp*

Nº 5:- Descriptive Scene. (CONTINUED.)

Gaily and lightly. (The Clown interrupts, and pulls Zummurud away, and sings a snatch to the Sultan.)

PIANO. *mf*

ABU.

And I'll sing ye a song

cresc.

Some are sweet, some are wrong. ———

(Ali Shar continues the Dialogue.)

dim. *mp*



TROUPE.

For

(They all go off singing.)

cresc.

he's Al-i Shar of Al Yamam-ah, A man strong-er far than all

mf

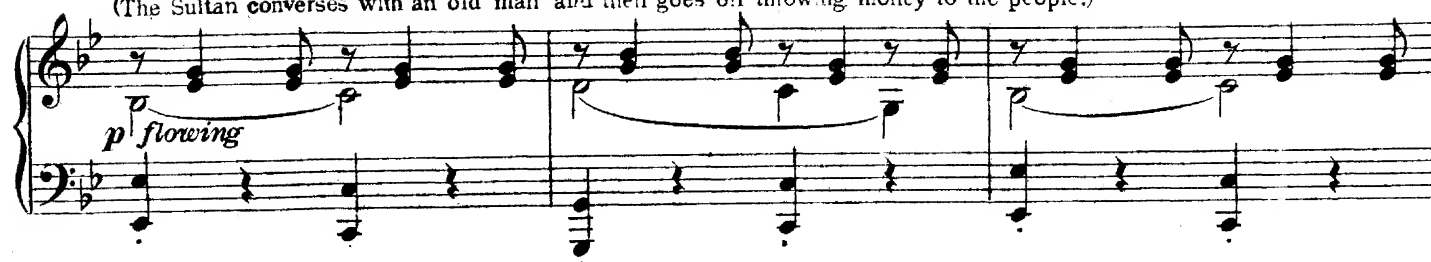
else in Per-sia; And where-ev-er we go From Bagh-dad to Cai-ro, He'll

(dying away.)

dim.

chal-lenge men all to con-test him a fall;

(The Sultan converses with an old man and then goes off throwing money to the people.)



Animated.

(The life of the street continues.)



(Prince Nur-al-din comes out from the stall.)



Slow and revengeful. (He gives instructions to Abdullah and Kasib regarding their plot to overthrow the Sultan.)

(They exeunt.)

Becoming more animated.

(The cries and movement of the street increase.)

First system of musical notation. Treble and bass staves. The treble staff features a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment. The instruction *rhythmic and gay* is written above the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line with triplets. The bass staff has a steady accompaniment. The instruction *cresc.* is written above the treble staff.

Third system of musical notation. Treble and bass staves. The treble staff features a melodic line with triplets. The bass staff has a steady accompaniment. The instruction *f* is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. The treble staff features a melodic line with triplets. The bass staff has a steady accompaniment.

Fifth system of musical notation. Treble and bass staves. The treble staff features a melodic line with triplets. The bass staff has a steady accompaniment. The instruction *broadening out* is written above the treble staff. The instruction *rit.* is written above the bass staff.

With intensified rhythm.

Sixth system of musical notation. Treble and bass staves. The treble staff features a melodic line with triplets. The bass staff has a steady accompaniment. The instruction *ff a tempo (slightly held back)* is written above the treble staff.

(The Curtain falls and the scene changes.)

fff *forcibly marked*

f

mf

The musical score is written for piano on six systems of staves. The first system begins with a treble and bass staff in 2/4 time, featuring a key signature of one flat. The second system includes a stage direction: "(The Curtain falls and the scene changes.)" and a dynamic marking of *fff* *forcibly marked*. The third system continues the piece with various articulations. The fourth system features a dynamic marking of *f*. The fifth system includes a dynamic marking of *mf*. The sixth system concludes the page with a final chord.



Slower and expressively.



Quicker.



(Continued.)

Nº 6:- Opening Refrain.

ZUMMURUD.

(As the Scene opens Zummurud is crooning her little love ditty.)

Slowly and expressively

VOICE.

Wilt thou say that a maiden is never wise Who loves at first sight of her

PIANO.

p *cresc.*

lov - ers eyes?— That love which is born to life in a breath Is

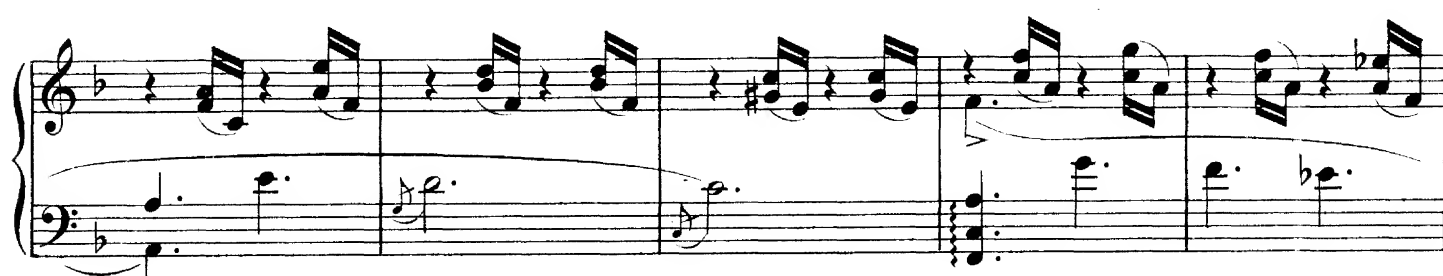
like to a babe that is born in death? Not true, my king, — not

rall. *accel.* *cresc.*

truel — my king of love —

rall. *follow voice* *p* *pp*

(Through dialogue.)



Slower



(Ahu sings off.)

mp sentimentally

Love with-out let, Vain is re-gret, Heartaches for-get, Hope ev-er yet.

No 7. Song:- "A Fool there was."

ABU.

With a light rhythmic lilt

VOICE.

PIANO.

mp

p

fool there was and he lov'd a maid But the maid she lov'd not

him, For the fool was old, tho' his

heart was young, and his body was far from slim; And the

A

more he lov'd the plump-er he grew So the maid she mock'd at him _____ If

mp *cresc.*

slight rit.
you were in love _____ you would not be so _____ My

a tempo
love must be young and slim

mp

rall. *a tempo*
Though he sigh'd and wept at his hap - less state He plumper and plump-er

p

grew, _____ Now the maid was young and the fool was old And she

ten. *ten.*

wait-ed for youth to woo; For

expressively
though his heart was young as hers And with lov-ing it young-er

sustained

slight rit.
grew, Yet all she saw was a plump old fool

And she want-ed slim youth to woo

mp

p

Nº 8:- Melodrame and Ali's Refrain.

(Ali fills a bowl with wine and hands it in turn to Shamar and Kasib. They

Moderately slow.

PIANO. *mp*

drink and salaam and then exit.)

(Abu goes off chuckling.)

accel. *rall.*

Gaily. (Ali sings as he eats and plays with the bag of gold.)

From Bagh - dad I come, Beat the tom-tom and the drum. For

I'm Al - i Shar of Al Yam-a-mah, A man stronger far than all

else in Per-sia; And where-ev-er I go From Bagh-dad to Cai-ro, I

challenge men all To con - test me a fall; For I'm Al - i Shar The

(The Scene closes.)
strong man from Per - sia!

Nº 9:- The Sultan's March.

Pompous and with growing importance

PIANO. *mp*

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as 'Pompous and with growing importance'. The score is divided into five systems, each with a grand staff (treble and bass clef). The first system begins with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic. The second system continues the melody with a mezzo-forte (*mf*) dynamic. The third system includes a crescendo (*cresc.*) marking. The fourth and fifth systems show a further increase in dynamics, with the fifth system reaching a forte (*f*) dynamic. The score includes various musical notations such as triplets, slurs, and accents, indicating a complex and rhythmic piece.

(well marked.)



(Broadly.)



(Decisive and Martial.) (The Curtain rises and the Sultan enters followed by his attendants and the Wazirs.)

a tempo

(Flowing and amorous.)

First system of musical notation, marked *mf* and *cresc.*. The music is in 3/4 time, featuring flowing eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

(Fiery and Barbaric.)

Second system of musical notation, marked *f* and *cresc.*. The music is in 3/4 time, featuring a more aggressive and rhythmic melody in the right hand with many beamed sixteenth notes, and a corresponding bass line.

(Triumphant.)

Third system of musical notation, marked *ff*. The music is in 3/4 time, featuring a powerful and rhythmic melody in the right hand with many beamed sixteenth notes, and a corresponding bass line.

(Broadening out.)

Fourth system of musical notation, marked *sf*. The music is in 3/4 time, featuring a broadening melody in the right hand with long notes and a corresponding bass line.

Nº 10:- Sharazad's Theme.

Moderately slow.

(With sorrowful expression.) (Sharazad enters followed by her women. Dialogue continues.)

PIANO.

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system begins with a mezzo-piano (mp) dynamic and includes a crescendo (cresc.) marking. The second system continues the melodic and harmonic development. The third system features a crescendo (cresc.) and a triplet of eighth notes. The fourth system includes a crescendo (cresc.) and a diminuendo (dim.) marking. The fifth system concludes the piece with a final chord and a fermata.

No 11:- Entrance of Lantern Bearers.

Lightly and piquant.

PIANO. *mp*

(Enter a procession of girls and men with lanterns followed by the Sultan.)

mf

mf

cresc. *f*

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a variety of chords, including triads and dyads, with some notes marked with accents (>) and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system concludes with a measure marked *mf* (mezzo-forte).

Gaily. (Enter Ali Sha and his Troupe singing.)

The second system begins with a vocal line in treble clef, 4/4 time, with the lyrics "From Baghdad we come Beat the tom-tom and the drum". The piano accompaniment is in bass clef, 4/4 time, starting with a *mf* dynamic. The music includes a mix of eighth and sixteenth notes, with some measures featuring triplets. The system ends with a measure marked *f* (forte).

The third system continues the vocal and piano accompaniment. The vocal line in treble clef, 4/4 time, has the lyrics "For our Lord A-li Shar of Al Yamamah". The piano accompaniment in bass clef, 4/4 time, features a triplet of eighth notes in the first measure. The system concludes with a final measure marked with a fermata.

No 12. Song:- "When Love knocked upon the door."

ZUMMURUD.

With graceful movement.

VOICE.

PIANO.

mp

rall.

Be -

a tempo

- fore Love knocked up - on the door I was a beg-gar maid -

p

no more; A sing-er in a wan - d'ring band -

The poor-est peas-ant in the land Could then have spurned -

cresc.

rit.

my plead - ing hand, Ere

rit.

a tempo (a little slower.)

Love had knocked upon the door, A beggar maid no

a tempo (a little slower.)

Tempo I^o

more! But

CHORUS.

Ah! Ah!

Tempo I^o

sustained *rall.* *cresc. e*

rit. *with increasing animation.*

when Love knocked upon the door, I was a beggar maid no more;

rit.

The proudest princess in the land With rich-es count-less as the sand

Could then have clasped me by the hand! When

Slower
love had knocked up-on the door A beggar maid

no more!

Nº 13:- Incidental Music and Wrestling Scene.

Expressively. (The Sultan has risen and approached Zummurud.)

PIANO. *p* *cresc.*

(He takes her hand and draws her towards his divan.)

Becoming agitated. (Shamah and Kasib point this incident out to Ali Star.)

mp

(He goes over to his daughter, takes her by the hand roughly and draws her away.)

cresc. *scen* *do*

slower

(He asks the Sultan to pardon her innocence, and sends her to her place.)

p graceful and sensitive *slower.*

(He reminds the Sultan of his promise to try a fall with him.)

mp

accel.

More animated *mf* *cresc.*

(They wrestle midst great excitement.)

f wildly and strongly accented

f



(Ali Shar gets a lock on the Sultan's neck.)

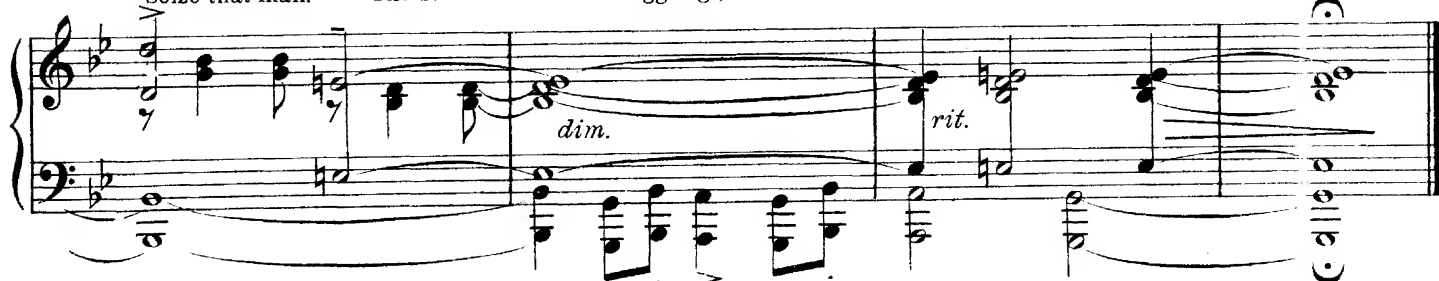


(The Clown darts forward and forces him to loose his hold.)

(The Sulten springs up and calls-



"Seize that man?"- The blacks hold him struggling.)



Nº 14. Dramatic Scene:- Ali Shar's Banishment.

(The Sultan commands Ali to leave Cairo. He questions Zummurud as to whether she will go or remain with him.)

PIANO *pp*

mp

dim.

The Sultan tells Ali he cannot return until he has purged his sin by pilgrimage to Mecca. Abu the clown bids

pp *very sustained.*

farewell to Zummurud.

pp *delicately.*

ABU.

Love without let, Vain is re - gret, Heartaches forget, Hope ev - er yet! ———

p *expressively.*

(b) $\bar{6}$.

(The Clown and Zarka try to comfort their master; they put his old wrestling cloak round him. Ali picks up his old props,

pp *quietly expressive.*

strikes on his tom-tom and sings with a broken voice as he goes off.)

esce.

(b) $\bar{6}$.

ALI.

From Bagh - dad I come Beat the tom-tom and the drum. For

p *with a slow halting rhythm.*

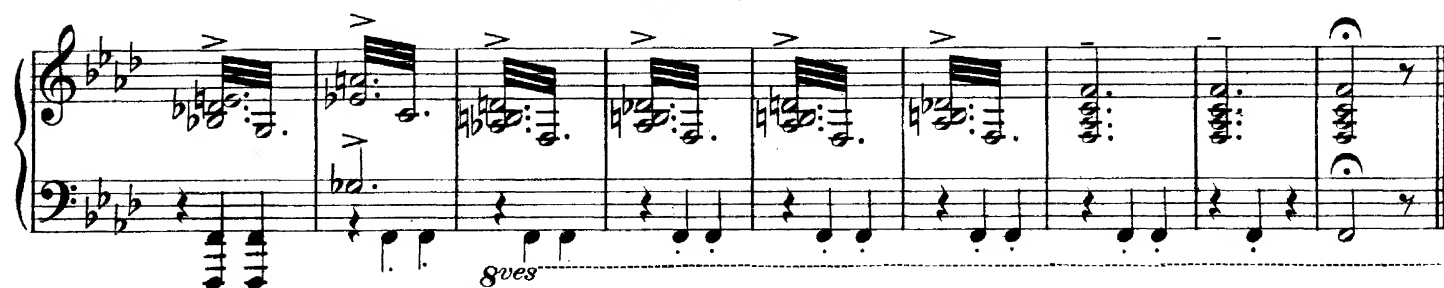
I'm A - li Shar - The strong man from Per - sia.

pp

(Zummurud is in the Sultans arms. Down the steps comes Sharazad and the women. She comes down to the dais and With tragic emotion.



addresses the Sultan informing him of the murder of her son.)



(Sharazad exits, followed by her women. Zummurud is weeping, and the Sultan comforts her.)



Nº 15. Bridal Chorus:- "Allah guard thee."

(The Sultan announces that he will take to wife, Zummurud the daughter of Ali Shar of Al Yamamah.)

Joyful and animated.

S. A. *f* Al - lah guard thee and thy bride,

Voices. *f*

T. B. *f*

PIANO. *f* *8va ad lib.*

Al - lah let no ill be-tide! May no joys be ye - de-nied, Par - a-dise be open - ed wide!

ff *8va* CURTAIN, *sf*

To the bridegroom and the bride, Al - lah let no ill be-tide

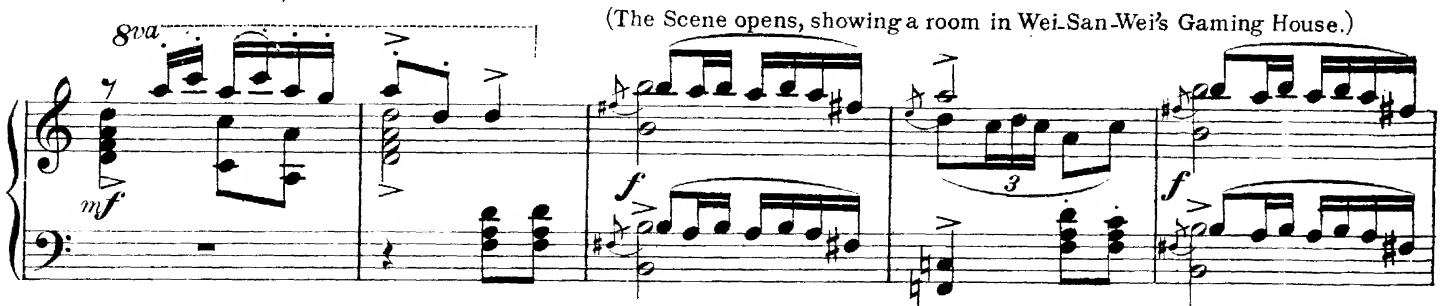
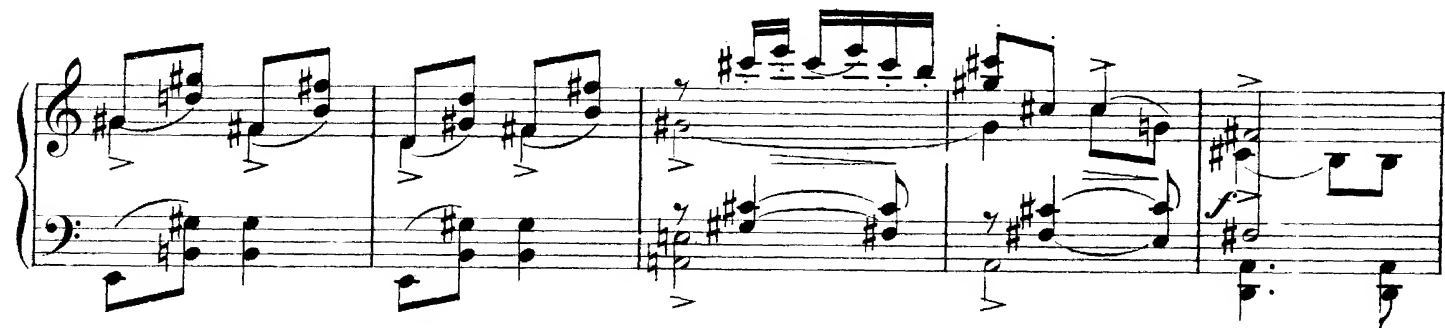
ff *fff* *sf* *8va*

Nº 16:- Introduction to Chinese Scene.

Steady in tempo, grotesque in style.

PIANO.

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The first system includes a 'PIANO.' marking and a 'mf' dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'mf' and 'f'. There are also performance instructions like '8va' and 'cresc.'.



(Continue.)

No 17:- The Chinaman's Song.

WEI-SAN-WEI.

In moderately slow time.
 With a precise and quaintly marked rhythm.

PIANO.

Me wel-ly good old Chi-na-man, Me Wei-San-Wei; Me sam-ie old as

Al-lah be; Me Wei-San-Wei. Him nev-er lie, Him nev-er die,

Like Wei-San-Wei. Me Wei-San-Wei,

me nev-er die; Me flom Pe-kin, me full-ie sin, Me fool-ie men, me

plen-ty yen, Me buy- ie sell, me cheat- ie Hell! Me Wei-San - Wei.

My wel- ly poor old Chi- na wife My Wei- Wa - Shi,

She clev-er sam- ie dev- il she, My Wei- Wa - Shi;

Quick likee flea, Deep likee sea, My Wei- Wa - Shi.

My Wei-Wa - Shi, you wait - ie see, She flom Ton-king, know

p *poco cresc.*

ev - ly ting, She rob - bie man, she cheat fan - tan, She pick - ie lock, she

mf

dev - il shock, My Wei-Wa - Shi,

mp *cresc.*

My Wei-Wa - Shi,

dim. *mf*

(Wei-San-Wei plays lightly on his instrument during the dialogue.)

pp *delicately marked.*

The musical score is composed of seven systems, each containing a treble and a bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'v' (piano) and '>' (accent). The piece concludes with a double bar line and repeat dots.

(The Song is repeated at the close of the Scene.)

No 18. Descriptive Interlude:- "In the Palace Gardens."

With flowing movement.

PIANO. *mp*

mf

Melodiously.

mf

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system is marked 'PIANO.' and 'mp'. The second system is marked 'mf'. The third system has no dynamic marking. The fourth system has no dynamic marking. The fifth system is marked 'mf'. The tempo/mood instruction 'With flowing movement.' is placed above the first system, and 'Melodiously.' is placed above the fifth system. The key signature is three sharps (F#, C#, G#).

becoming more animated

(The Curtain rises disclosing the Sultan's Garden in which is a fountain with water lilies in bloom.)

mp

p

rall.

Slow and misterious. (Abdullah enters and hears Wei-San-Wei singing outside.)

WEI-SAN-WEI.

Me wel-ly good old Chi-na-man me Wei-San-Wei; Me samie old as Al-lah be,

me Wei-San - Wei. Him never lie, Him never die Like Wei-san - wei.

pp

No 19:- Entrance of Singers and Dancers.

In stately march time (The Sultan's music is heard off. Abdullah starts, and tells Wei -

PIANO. *pp* (in the distance)

San-Wei to go.)

mp cre - scen - do.

(He exits singing his song.)
WEI-SAN-WEI

Me wel-ly good old Chi-na-man, Me Wei-San-Wei;- Me samie old as Al-lah be,
Slower.

(Abdullah steals off at back as a procession of singers and dancers enter.)

Me Wei-San-Wei! With languorous movement

mp

GIRLS VOICES. (Attendants enter with cushions, fruit, cakes etc. followed by the Sultan and Zummurud.)

The musical score is written for four systems, each containing a vocal line and a piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 4/4. The vocal parts are marked with *p* (piano) and *mp* (mezzo-piano). The piano accompaniment features arpeggiated chords and sustained bass notes. The lyrics "Ah" and "ah" are written under the vocal lines.

System 1: The vocal line begins with a *p* dynamic. The piano accompaniment starts with a *p* dynamic. The lyrics "Ah" and "ah" are written under the vocal line.

System 2: The vocal line continues with a *p* dynamic. The piano accompaniment continues with a *p* dynamic. The lyrics "ah" are written under the vocal line.

System 3: The vocal line continues with a *p* dynamic. The piano accompaniment continues with a *p* dynamic. The lyrics "ah" are written under the vocal line.

System 4: The vocal line begins with a *mp* dynamic. The piano accompaniment begins with a *mp* dynamic. The lyrics "ah" and "ah" are written under the vocal line.

ah

ah

This system contains the first two staves of music. The vocal line (top staff) features a melodic line with a long note on 'ah' and a final note on 'ah'. The piano accompaniment (bottom staff) consists of chords and moving lines in both hands.

ah

This system contains the next two staves of music. The vocal line continues with a melodic line and a long note on 'ah'. The piano accompaniment continues with chords and moving lines.

dim. ah *p* (At the end Zummurud is led

dim. *dolce*

This system contains the third and fourth staves of music. The vocal line includes a long note on 'ah' and a final note on 'ah'. The piano accompaniment includes a long note on 'ah' and a final note on 'ah'. The system concludes with the instruction '(At the end Zummurud is led'.

down to the cushions by the fountain and they all salaam.)

pp *p*

This system contains the fifth and sixth staves of music. The vocal line includes a long note on 'pp' and a final note on 'pp'. The piano accompaniment includes a long note on 'pp' and a final note on 'pp'. The system concludes with the instruction 'down to the cushions by the fountain and they all salaam.)'.

No 20:- Finale to Act I.

In March time. (The Sultan bids farewell to Zummurud. He goes off at the back and the March

PIANO. *pp* *poco cresc.*

swells and then dies away.) (She sinks down into the

dim.

cushions, looking at the dagger.)

cresc.

WEI-SAN-WEI. (The Chinaman's Song is heard outside. Zummurud listens. Abdullah comes down stealthily from the

Me wel-ly good old Chi-na-man, Me Wei-San-Wei; Me sam-ie old as Al-lah be,

p slower

back and throws a ball over the wall.) (The song stops and Zummurud starts

Me Wei-San-Wei, Him nev-er lie, Him nev-er die.

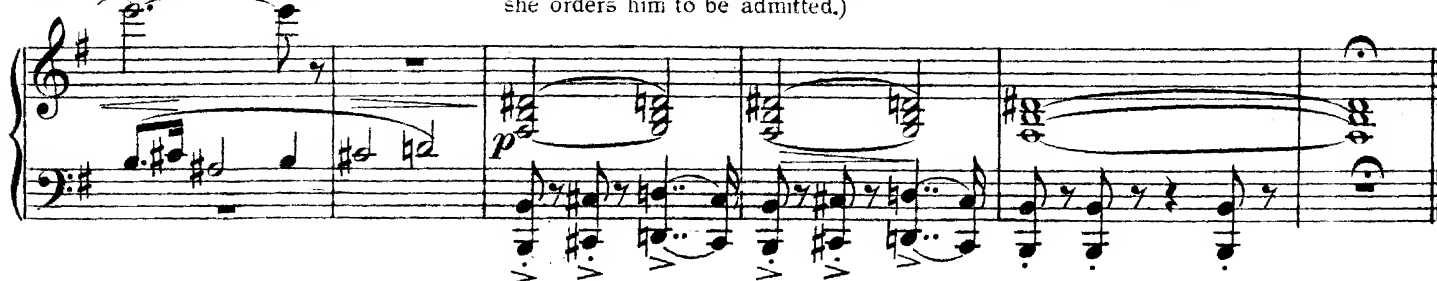
f *fp*

rubbing the dagger, Abdullah watching.)

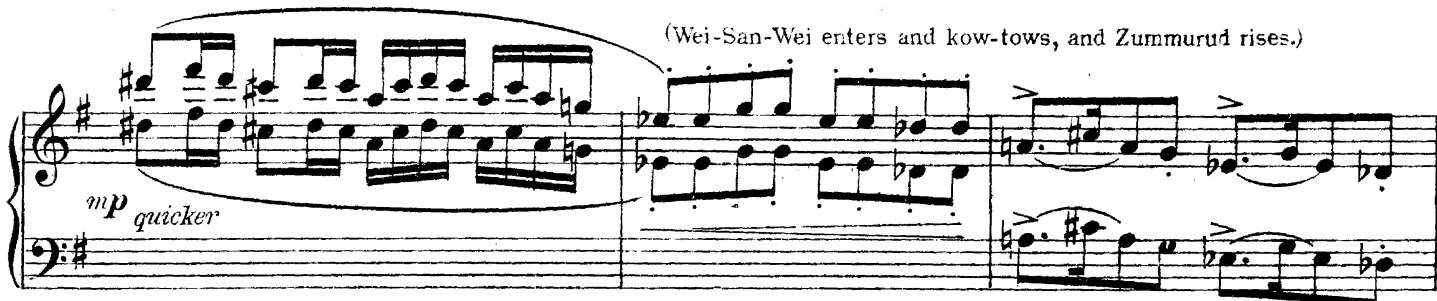
(There is a knock at the door and Zummurud speaks to Abdullah; another knock, and he goes to the door, unlocks it and goes out.)



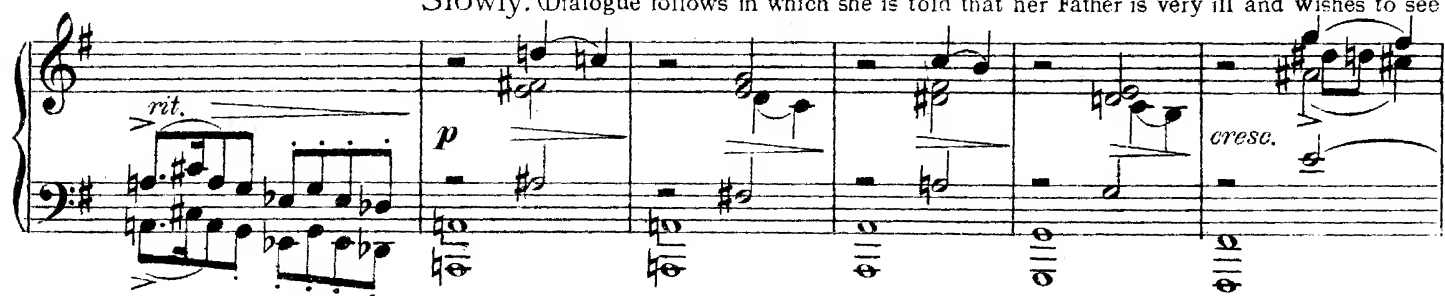
(Zummurud is apprehensive that evil is at hand. Abdullah re-enters and announces that a stranger brings a message from her Father, and she orders him to be admitted.)



(Wei-San-Wei enters and kow-tows, and Zummurud rises.)



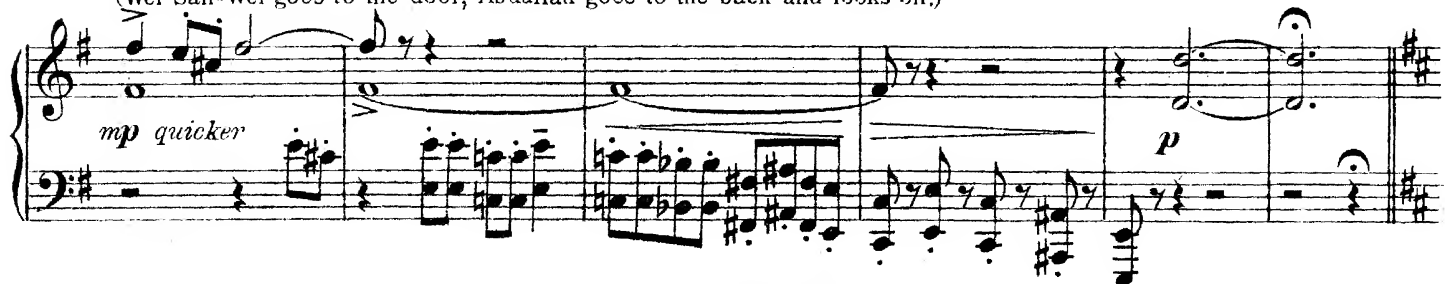
Slowly. (Dialogue follows in which she is told that her Father is very ill and wishes to see



her; although she has promised not to see him she eventually agrees to him being brought to her.)



(Wei-San-Wei goes to the door, Abdullah goes to the back and looks off.)



(Nur-al-din enters, clothed in Ali Shar's wrestling robe, and supported by Kataf and San-Wei. He totters to the centre With a slow halting measure.



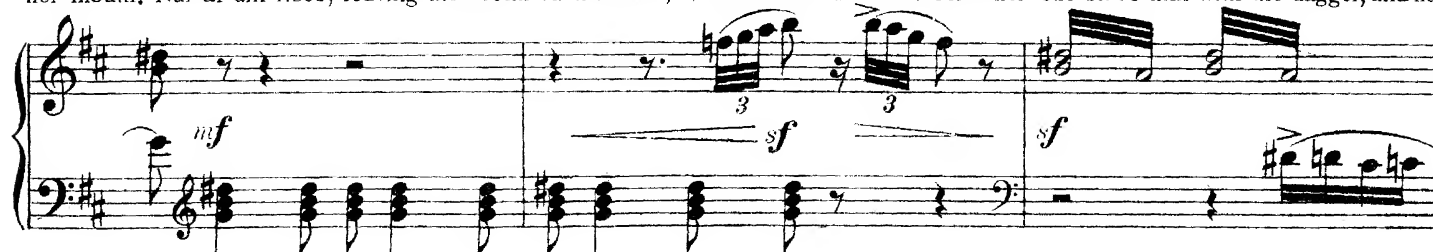
and falls down. Zummurud, still holding the dagger, kneels over him. She imagines him to be her Father, but on pulling the cloak



aside she uncovers the face of Nur-al-din and cries— "Who art thou?" She is seized by Kataf whilst San-Wei throws a scarf round



her mouth. Nur-al-din rises, leaving the cloak on the floor; as Abdullah moves to seize her she stabs him with the dagger, and he



falls writhing to the ground. She is now held firmly by Kataf; Nur-al-din orders her to be dragged away, and she is taken off.)



(San-Wei runs to the back quickly.)



At moderate speed.
Lightly, but decidedly marked.

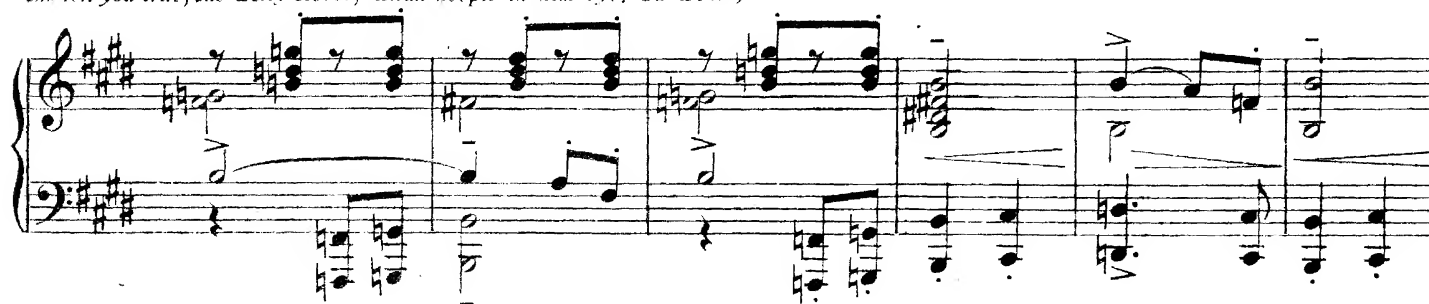
(Wei Washi enters, points to Abdullah on the ground and ex-



claims— "Hwang sha ko ta pong" San-Wei comes down, draws out dagger and wipes it on his cloak saying— "My welly miselable wife



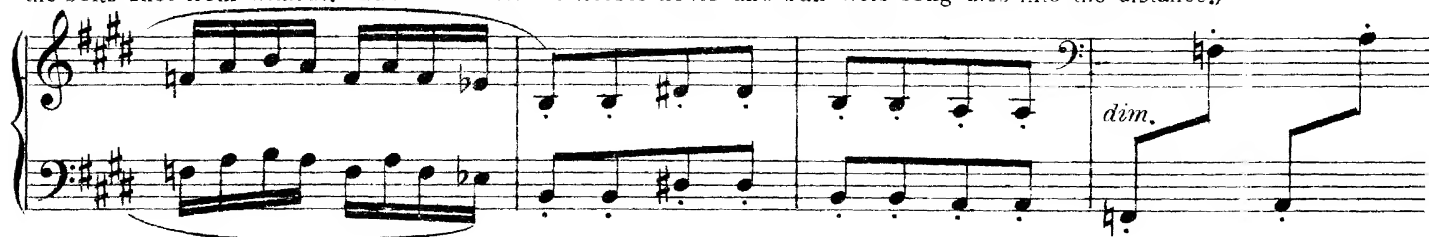
she tell you true, she welly clever, Allah keepie in him eye, Ta woon!")



(They go. The door shuts, the lock is closed and



the bolts shot from without. There is sound of horses hoofs and San Wei's song dies into the distance.)



WEI-SAN-WEI.
Slightly slower.

Me Wei-San-Wei; Me nev-er die, Me flom Pe-kin, Me ful-lie sin, Me

p *becoming more sustained*

(As the Song dies away the Fountain music gradu-

fool - ie men, Me plen - ty yen, Me buy - ie sell, Me cheat - ie hell,

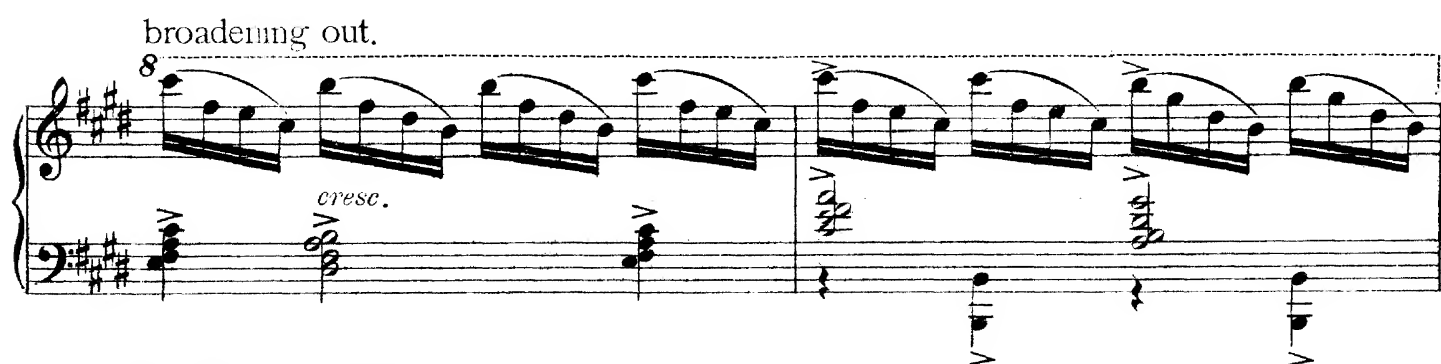
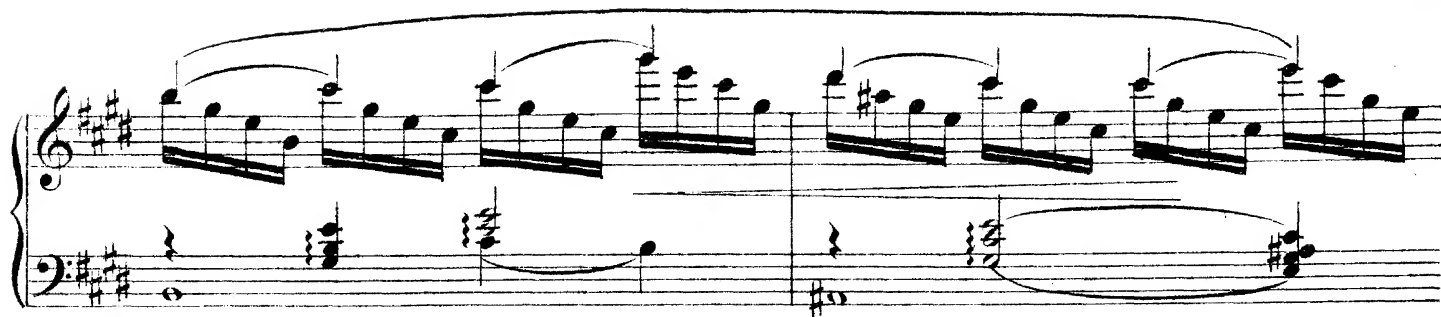
poco cresc.

ally rises and swells out.)

Me Wei - San - Wei.

expressively *mp*

Becoming more animated.



Act II.

No 21:- Intermezzo.

With placid movement.

PIANO. *mp* *pp*

p *pp*

Sensitive.

Expanding.

p *pp* *mp* *mf*

Singingly and expressive.

rit. sc.

First system of musical notation. Treble and bass staves. Key signature: two flats. The system concludes with a *rall.* (rallentando) marking and a piano (*p*) dynamic.

With increased warmth and emotion.

Second system of musical notation. Treble and bass staves. The system begins with a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking.

Third system of musical notation. Treble and bass staves. The system begins with a forte (*f*) dynamic and includes an 8-measure rest in the bass staff.

broadening out.

Fourth system of musical notation. Treble and bass staves. The system begins with a mezzo-piano (*mp*) dynamic and includes a *cresc.* (crescendo) marking.

Very sustained. (not too slow.)

Fifth system of musical notation. Treble and bass staves. The system begins with a fortissimo (*ff*) dynamic, includes a *sf* (sforzando) marking, and ends with a *dim.* (diminuendo) marking.

Sixth system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic, includes a *rall.* (rallentando) marking, and ends with a pianissimo (*pp*) dynamic. The system concludes with the instruction *Continue.*

No 22:- The Pilgrim's Prayer.

The Curtain rises disclosing an encampment by the Nile. It is sunset and the pilgrims are at prayer.
Sustained and devotional.

PIANO.

BARITONE SOLO. (1st Pilgrim.)

mp O Al-lah, lord of land and sea, Thy

TENORS. *p*

CHORUS of PILGRIMS. O hear our prayer!

BASSES. *p*

chil - dren ser-vants cry to thee, Guide

O hear our prayer.

p

poco cresc.

thou our feet past ev - 'ry fear Through - out our pu - grim age be ev - er

mp *poco cresc.*

mf

near, Our bur - dens light - en, dark - ness clear.

Hear our

mf

mf

expressively

O hear our prayer! O

prayer, O hear our prayer!

mf *dim.*

Al-lah, rul - er of the sky O hear our prayer! To Thee thy chil-dren

O hear our prayer!

p

ser-vants cry, O hear our prayer! Lead falt - 'ring steps from

O hear our prayer! Lead our steps

mf

mp

mp

paths of sin, Ward dan-gers off, with - out, with - in, Grant

steps from sin, Ward off dan - gers from with - in,

from sin, Ward off dan - gers from with-in,

cresc.

cresc.

cresc. *f* *Broadening out.* *f*

at the end we Mee-ca win. O hear our

cresc. *mf* *f*

Grant that at the end, that at the end we Mee-ca win,

cresc. *mf* *f* *Broadening out.* *f* *val*

dim. *rall. mp*

prayer, O hear our prayer, Hear O

O hear our prayer, O hear our prayer, prayer, prayer,

O hear our prayer, O hear our prayer, prayer,

hear our prayer, O hear our prayer,

dim. *rall.*

a tempo

hear our prayer. *a tempo*

our prayer. *a tempo*

a tempo *pp* very delicately marked *pp*

The musical score is written for three parts: Soprano, Alto/Bass, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (crescendo, fortissimo, mezzo-forte, piano, pianissimo), articulation (accents), and performance directions (Broadening out, rallentando, a tempo). The lyrics are written below the vocal staves, and the piano accompaniment is shown on grand staves. The piece concludes with a final piano section marked 'pp very delicately marked'.

Nº 23. Song - "The Story of the Sphinx"

(ABU)

In moderate time. (*Weird and mysterious*) (*slightly quicker.*)

VOICE. I'll

PIANO. *f* *dim.*

sing ye an old sto - ry The sto - ry of the Sphinx, A

crea - ture with a fe - line form And fea - tures of a minx, Who

sat her by the way - side And teas'd the pas - sers by By

ask-ing them this ques-tion What am I? What am I? Now

rall.

cresc.

a tempo.

none could solve the rid-dle of this sem-i hu-man puss Till one

mp

day there pass'd a king of Greece whose name was Oe-dip-us, Now

Greeks you know are cun-ning And have the know-ing eye, Yet she

asked him the old ques-tion What am I? What am I? The

rall.

cresc.

a tempo.

Greek he leered and chuc-kled, She res - pond - ed with some winks, You

ask me, said he, what you are You thing of cur - ious kinks; She

slight rall.

writhed her tail and sim-pered, I read it in your eye That

rall.

you can give the an-swer What am I? What am I?

a tempo.

And the wi - ly Greek he an-swer'd, And he was right me thinks You're

half a wo-man, half a cat, And joined by mu-tual links; For

as a cat a mouse will tease be-fore she lets it die,

sight rall.

cresc.

So wo-man wor-ries man-kind with her

accel.

cresc.

ev-er-last-ing cry- What am I? What am

rall.

mf

I? Then the

a tempo (more agitated.)

f

crea-ture squirm'd and squig-gled Like a worm that pierced with pinks And

rall.
dives in-to the o - cean And like a stone she sinks. To per-

a tempo.
-pet-u-ate her mem'-ry So her fame may nev-er die Man

Slower.
built that mon-strous im-age And at nights one hears it sigh— What am

I? What am I?

Nº 24:- Dance Poem.

(SHARAZAD and DESERT DANCERS.)

Rather quickly and very rhythmic.

Enter Sharazad with her women dressed as Desert dancers.

PIANO. *mp*

cresc. *mf*

cresc.

f *passionately*

ff (Dialogue.)

Sharazad recites while the girls dance.

Slower and langourous.

Hear thou my say How night ends day In

city gay And desert way.

Quickly, and suggestive of suppressed horror.

When the city gates for the night are

fast, And the lighted lamps look like eyes aghast

When

silence has smothered the day - light din. And shadows grow dark 'neath the

cloak of sin. When the wailing cry of a

babe is heard And is hushed by a groan or a

muttered word, And the rats steal over the

gutter slime And the streets are throbbing with secret

crime.

Then they whose spirits are ne'er at rest Creep

The first system of music consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several triplet markings. The bass staff begins with a bass clef and the same key signature, featuring a piano (*p*) dynamic marking and a more rhythmic accompaniment.

forth in the darkness to tempt and jest —

The second system continues the musical piece. The treble staff shows a continuation of the melodic line with triplet markings. The bass staff provides a steady accompaniment with various chordal structures.

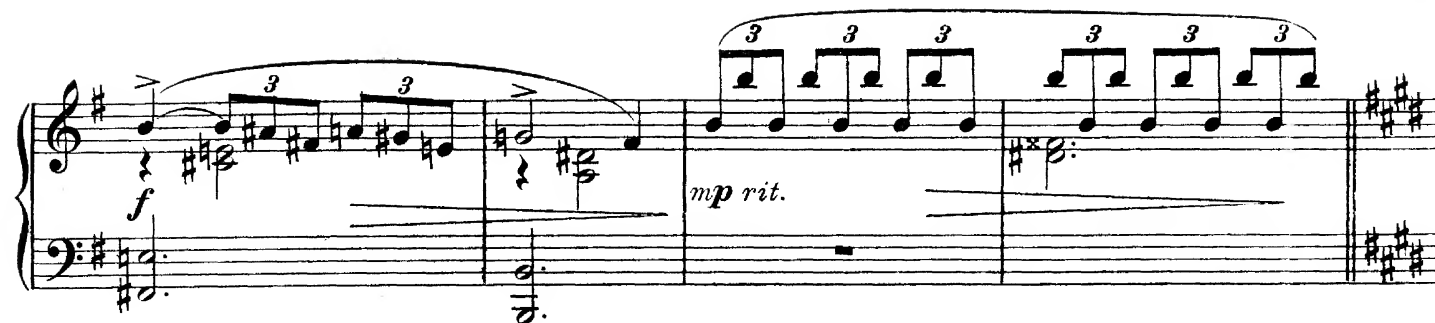
With ribald song and whispered tale From

The third system of music continues the composition. The treble staff features a melodic line with triplet markings. The bass staff has a piano (*p*) dynamic marking and a rhythmic accompaniment.

painted lips and kisses stale.

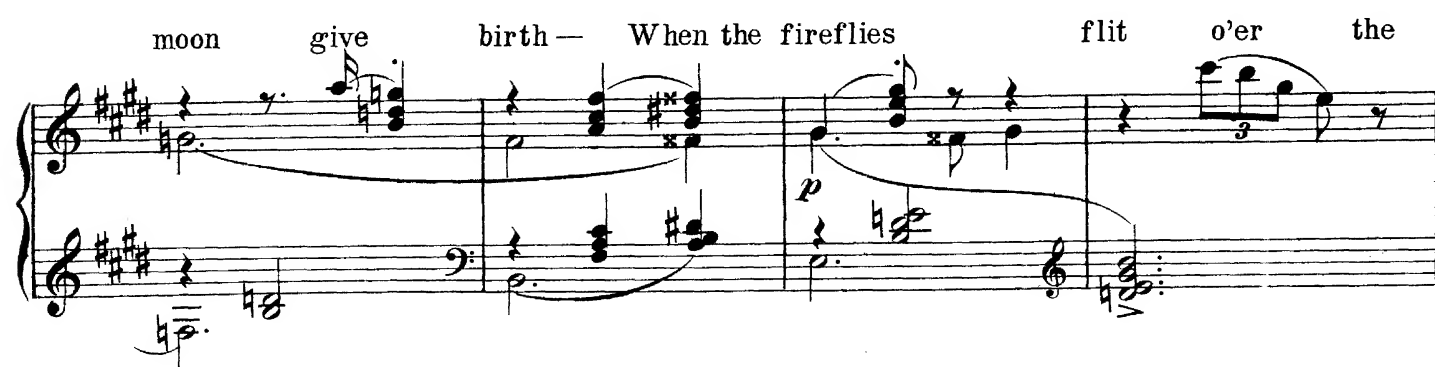
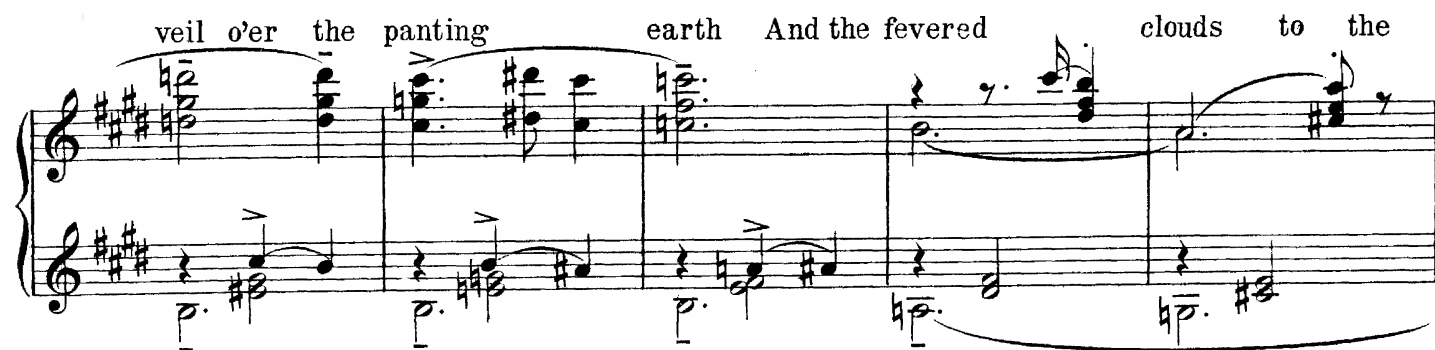
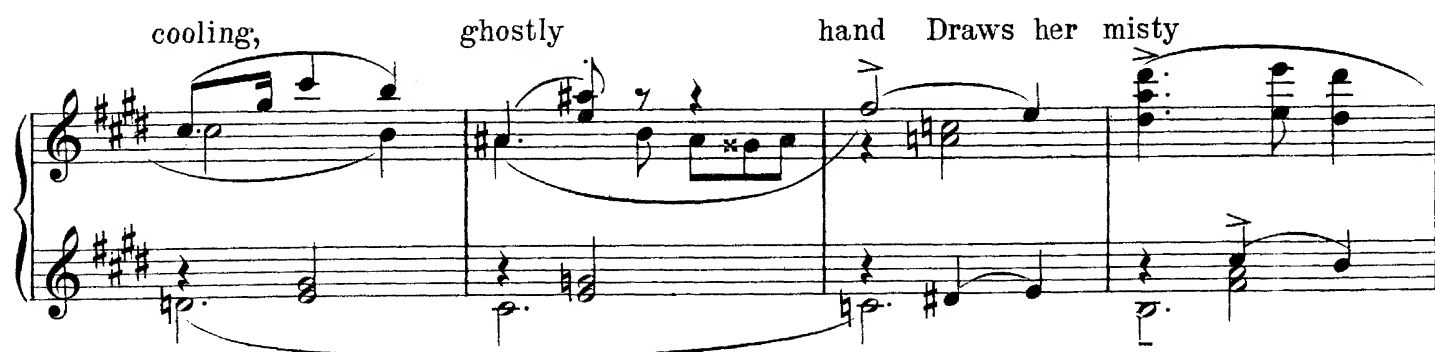
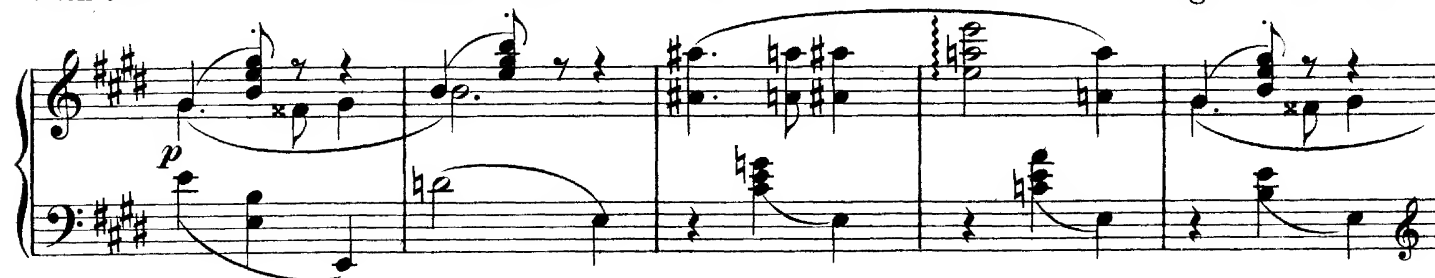
The fourth system of music continues the composition. The treble staff features a melodic line with triplet markings. The bass staff has a piano (*p*) dynamic marking and a rhythmic accompaniment.

The fifth system of music continues the composition. The treble staff features a melodic line with triplet markings. The bass staff has a piano (*p*) dynamic marking and a rhythmic accompaniment.



Slightly slower, graceful and expressive.

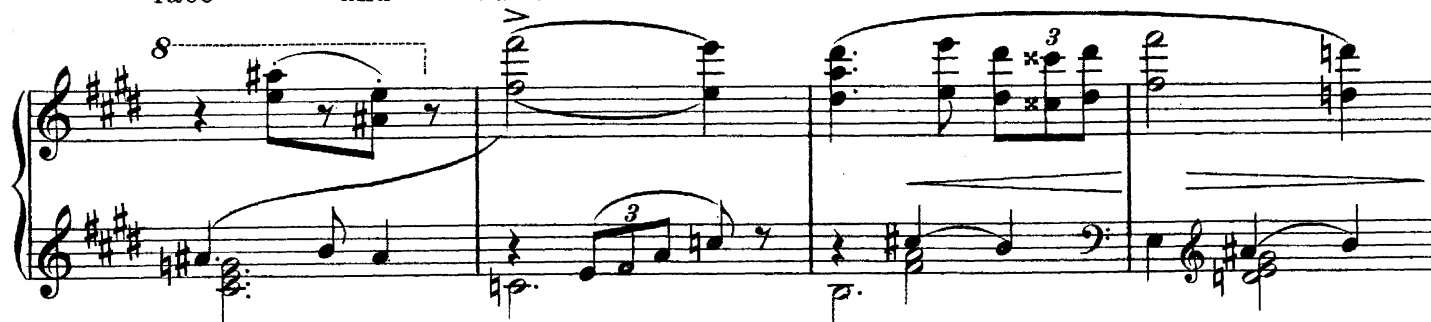
When the sun is drowned 'neath the waves of sand And night with her



sleeping Nile, And the stars stare down in her



face and smile At the secrets locked in her



heart down deep, Whilst the lilies lie



on her breast asleep.

Then



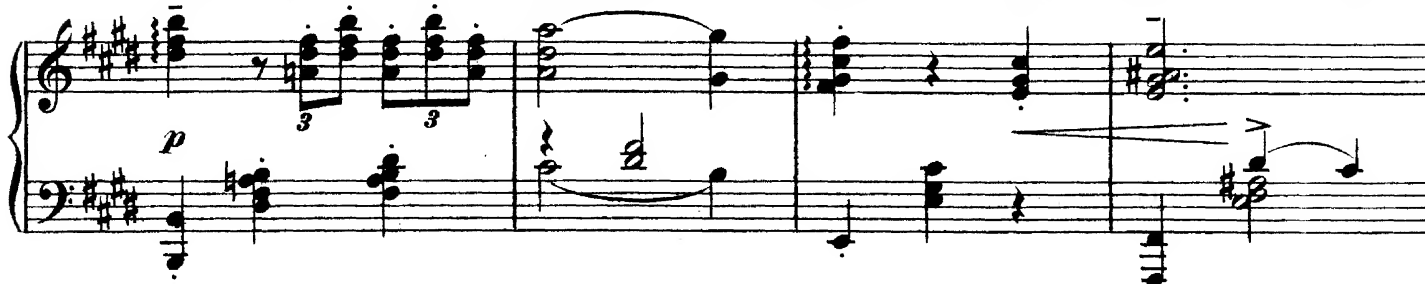
we who are free as our desert air, Un -



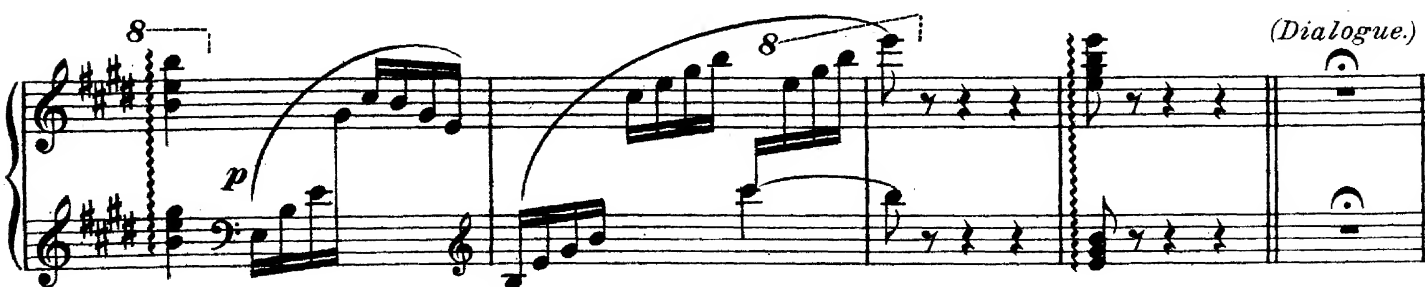
- fettered, un - trammelled by cark or care,



Dance in the moonlight, laugh and wait For



Love the Conqueror, Love and Fate.



Ali Shar, Sharazad and dancers exit, followed by Zarka and Abu.

Gracefully.

mp *cresc.* *dim.* *p.*

Slowly and misterious. Wei-san-wei and Wei-wa-shi enter stealthily.

fp *fp* (Continue.)

Wei-san-wei imitates the hoot of an owl. The signal is answered in the distance. Then follows a March Song and presently enter Nur-al-din Kataf and followers.

Nº 25:- March Chorus "The Kin of Nur-al-din."

Not quick, but with decisive rhythm.

(Malicious and sinister in manner.)

PIANO. *p*

When at night are heard those nois-es Which are nev-er heard by day, Then mur-drers beast and hu-man Sal-ly forth to seek their prey. The squeak-ing of the sew-er rat, The hoot-ing of the owl, The

yowl-ing of the jack-al On his lone-ly des-ert prowl, The

hid-e-ous hy-e-na's laugh, All tell of deeds of sin. These night cries are the

sig-nals of the Kin of Nur-al-dir

From the ci-ty, from the vil-lage, From the pal-ace, from the tent, The

mur-d'ers creep a-round to slay As soon as day is spent. The

cresc. *mf* *dim.* *mf* *cresc.*

squeak-ing of the sew-er rat, The hoot-ing of the owl, The

yowl-ing of the jack-al On his lone-ly des-ert prowl, The hid-e-ous hy-

-e-na's laugh, All sig-nal deeds of sin, The sig-nals for the gath'ring of the

Kin- of Nur-al - din.

dim. *p*

(The March is repeated according to stage business.)

Nº 26:— Interlude—"In the Harem."

Rather slowly.

PIANO. *mp*

With an easy flowing movement. (*delicate and graceful*)

mp

(The Scene opens. Zummurud is sitting crosslegs on a

expressive *cresc.*

large cushion, her eyes gazing straight in front of her. She takes no notice of anything. There are several female slaves, and a little

8va *expressive*

dancing girl is posing before her.)

8va *expressive*

8va

8va *dim.*

8va

(The movement is repeated softly during the dialogue.)

No 27:- Song 'Love in my breast'

(ZUMMURUD.)

Zummurud sings; a little black boy accompanying her on his instrument.
Pensive and reflective.

PIANO.

mp

Love — in my breast she lit, then fared a -

- way, — And far — the land where-in my love is pent;

Far lies her camp and she who camps there - in: Far is the tent-shrine where I

slightly agitated

ne'er shall tent. — Pa-tience fled from me when from me she fled,

slight rall.

Sleep fled mine eyes, _____ and peace for ev - er went.

mf

slower *Sustained and expressive.*

When my sad spi - rit once a - gain would

mp

see her, When pine and ex - pec - ta - tion but aug - ment, In my heart's

core her coun - ter - feits I trace _____ With love and yearn - ing to be -

- hold _____ her face.

pp smoothly

A gong strikes.— they all stop, and two Eunuchs enter.

cresc. *sf* *mf* *slowly*

The girls exeunt, chattering and giggling, followed by the Eunuchs.
quicker and lightly

mp 8

Zummurud beckons the little boy to her, saying—"Play that tune again." He does so. She sings.—

slower *expressively* *mf* When my sad

Sustained and expressive.

mp spi-rit once a-gain would see him, When pine and ex-pec-ta-tion but aug-

ment, In my heart's core his counter-feits I trace — With love and yearning to be —

Slower and dreamily.

- hold — his face. Ah!

like a sob Love in my breast he lit, Then fared a - way. *pp* The scene closes.

With passionate ecstasy.

Nº 28:— Procession and Ballet.

(The Scene is an old Egyptian Palace. When the curtain rises the place is empty and lighted only by shafts of

Slow and mysterious.

PIANO. *p*

moonlight in and out of which owls and bats flit.)

pp

pp

8va

mp

cresc.

With languorous movement. (Girls enter with swinging incense carriers, slaves with rich carpets and cushions which

The musical score is written for piano and consists of five systems of music. The first system is marked 'PIANO' and 'p', with a tempo instruction 'Slow and mysterious.' The second system includes a descriptive note about moonlight and owls/bats. The third system features a 'pp' (pianissimo) dynamic. The fourth system includes a 'cresc.' (crescendo) marking. The fifth system is marked 'With languorous movement.' and includes a 'mp' (mezzo-piano) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures (4/4, 3/4, 2/4), notes, rests, and dynamic markings. There are also some unusual markings like '8va' and 'l.h.' (left hand).

they place upon the floor.)

The musical score is written for piano and consists of six systems of staves. The first system begins with a piano introduction, featuring a melody in the right hand with triplets and a crescendo. The second system continues the introduction. The third system is marked '(Girls strew flowers.)' and 'mf more rhythmic', featuring a more active melody and a crescendo. The fourth and fifth systems continue the rhythmic pattern. The sixth system concludes with a 'dim.' marking.

Sustained, but with increasing animation. (Slaves carry on a high cushioned seat which they place down

Ponderous and heavily marked. (Nur-al-din enters, richly appalled,

attended by slaves, and all salaam as he takes his seat upon the high cushions ; a table laden with rich foods is placed before him



and flagons of wine and golden cups. Ali Shar sits by his side.)



With expressive movement. (Sharazad preceded by her women enters, Abu and Zarka following.)



(A gong sounds—then to ever changing music dancers enter in sets of different Egyptian costumes. They dance down the steps and on the floor and take their places until all are seated or lying in different positions before the table.)

In moderate time.

First system of music, marked 'In moderate time.' The key signature is one flat (B-flat). The time signature is 4/4. The music is written for piano. The first measure has a forte (*sf*) dynamic. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, and then a series of eighth notes. The bass line starts with a half note B-flat and a quarter note A. The system ends with a double bar line.

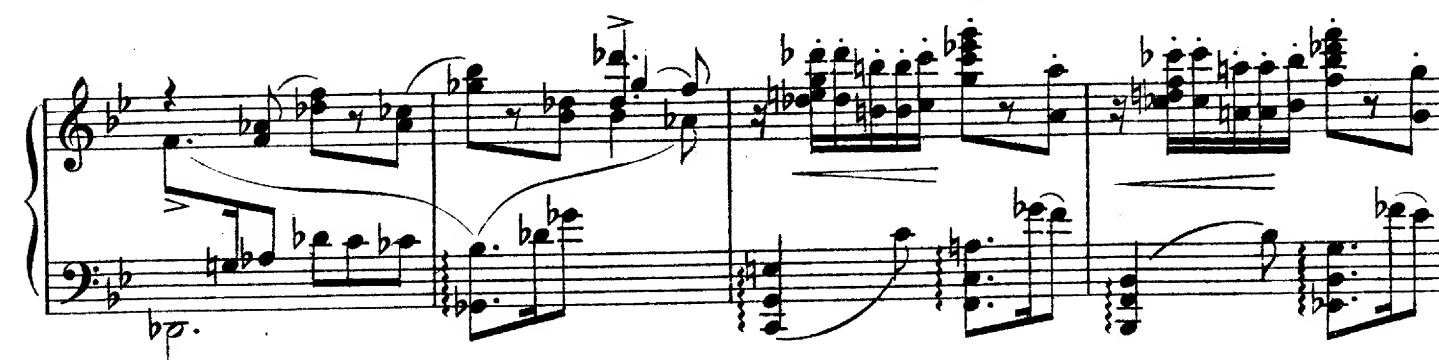
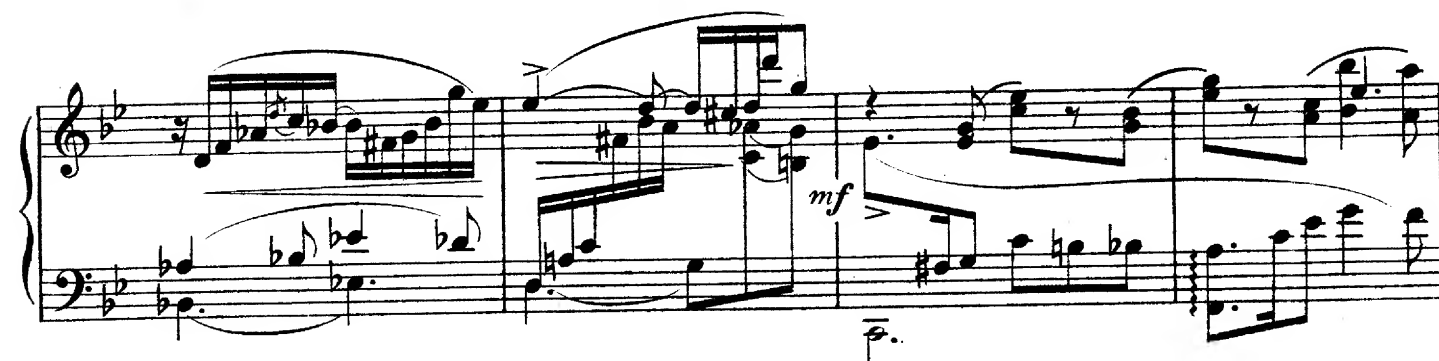
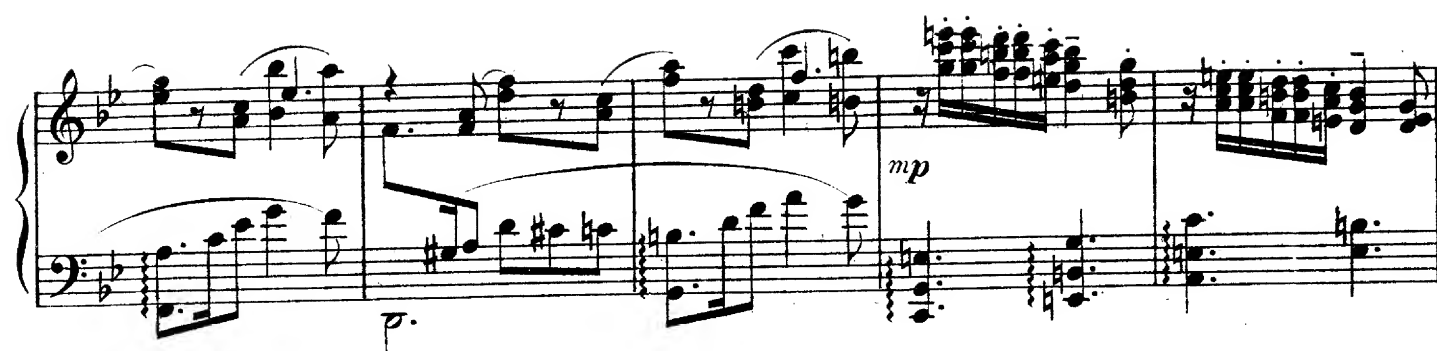
With light, rhythmic grace.

Second system of music, marked 'With light, rhythmic grace.' The key signature is one flat (B-flat). The time signature is 6/8. The music is written for piano. The first measure has a mezzo-piano (*mp*) dynamic. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, and then a series of eighth notes. The bass line starts with a half note B-flat and a quarter note A. The system ends with a double bar line.

Third system of music, marked 'cresc.' (crescendo). The key signature is one flat (B-flat). The time signature is 6/8. The music is written for piano. The first measure has a mezzo-piano (*mp*) dynamic. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, and then a series of eighth notes. The bass line starts with a half note B-flat and a quarter note A. The system ends with a double bar line.

Fourth system of music, marked 'mp' (mezzo-piano). The key signature is one flat (B-flat). The time signature is 6/8. The music is written for piano. The first measure has a mezzo-piano (*mp*) dynamic. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, and then a series of eighth notes. The bass line starts with a half note B-flat and a quarter note A. The system ends with a double bar line.

Fifth system of music, marked 'mf' (mezzo-forte) and 'p. expressive' (piano, expressive). The key signature is one flat (B-flat). The time signature is 6/8. The music is written for piano. The first measure has a mezzo-forte (*mf*) dynamic. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, and then a series of eighth notes. The bass line starts with a half note B-flat and a quarter note A. The system ends with a double bar line.



Quickly and wildly.

The musical score is written for piano in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with a *mf* dynamic and includes a *f* dynamic later in the system. The second system continues the melodic and harmonic development. The third system features a *mf* dynamic. The fourth system starts with a *f* dynamic and includes a *cresc.* marking. The fifth system begins with a *f* dynamic and transitions to a *mf* dynamic. The sixth system starts with a *cresc.* marking. The score is characterized by rapid sixteenth-note passages, often beamed together, and various articulation marks such as accents (>) and slurs. The overall tempo and character are indicated by the instruction "Quickly and wildly."



Moderately quick and grotesque.



First system of musical notation. Treble clef, 2/4 time signature. The key signature has one sharp (F#). The melody begins with a half rest, followed by a quarter note F#, an eighth note G, and a quarter note A. The bass line consists of a steady eighth-note accompaniment. The dynamic marking *mf* is present. The instruction *well marked* is written below the bass line.



Second system of musical notation. The melody continues with a quarter note B, an eighth note C, and a quarter note D. The bass line continues with eighth notes.



Third system of musical notation. The melody features a triplet of eighth notes (E, F#, G) followed by a quarter note A. The bass line continues with eighth notes.



Fourth system of musical notation. The melody includes a half note B and a quarter note C. The bass line continues with eighth notes.



Fifth system of musical notation. The melody features a triplet of eighth notes (D, E, F#) followed by a quarter note G. The bass line continues with eighth notes.



Sixth system of musical notation. The melody includes a half note A and a quarter note B. The bass line continues with eighth notes. The system concludes with a double bar line and a key signature change to two flats (Bb, Eb).

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a melody in the right hand and a bass line in the left hand. The melody includes triplets and a fermata.

A musical score for a piano piece, likely from a ballet. The score is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The melody in the treble staff features a series of chords, many of which are marked with a '3' indicating a triplet. A large slur covers the first four measures of the melody. The bass staff contains a steady eighth-note accompaniment. The piece concludes with a double bar line and a fermata over the final note.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of six measures. The first measure contains a triplet of eighth notes (F#, G#, A) beamed together, with a "3" above them. The second measure contains a half note (B) and a quarter note (C). The third measure contains a half note (D) and a quarter note (E). The fourth measure contains a half note (F#) and a quarter note (G). The fifth measure contains a half note (A) and a quarter note (B). The sixth measure contains a half note (C) and a quarter note (D). The notes are all eighth notes, and the melody is written in a simple, folk-like style. The score is presented on a single page with a decorative border.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a bass line. The melody is in treble clef and the bass line is in bass clef. The key signature has one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some triplets. The bass line consists of a series of eighth and sixteenth notes, with some triplets. The score is divided into four measures by vertical bar lines. The first measure has a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a treble clef and a key signature of one sharp. The score is written in a simple, clear style with black ink on a white background.

A musical score for the song 'The Rose Tree'. It features a piano introduction in the left hand (bass clef) and a vocal melody in the right hand (treble clef). The piano part consists of a steady eighth-note accompaniment. The vocal melody is a simple, catchy tune. The score is written for a single system with five measures.

8va

With expressive movement.

First system of musical notation. Treble and bass staves. Treble staff has a *mp* dynamic marking. A *cresc.* marking is present above the treble staff. The system concludes with a double bar line.

Second system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *f* dynamic marking. The system concludes with a double bar line.

Third system of musical notation. Treble and bass staves. Treble staff has a *loco* marking and a *more agitated* instruction. Bass staff has a *sfp* dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. The system concludes with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff has an *8va* marking. Bass staff has a *f* dynamic marking and a *cresc.* marking. The system concludes with a double bar line.

With immense breadth. (*not too slow*)

The musical score consists of six systems of staves. The first system includes a treble and bass staff with a 12/8 time signature. It features a forte (*f*) dynamic, a *rall.* (rallentando) instruction, and a *glissando* marking. The second system continues with a forte (*f*) dynamic and an *8va* (octave) marking. The third system includes a *very expressive and sensitive* instruction and a mezzo-piano (*mp*) dynamic. The fourth and fifth systems feature an *8va* marking. The sixth system includes a *rall.* instruction. Dynamics such as *sf* (sforzando) and *ff* (fortissimo) are used throughout. The notation includes various musical symbols like notes, rests, and slurs.

8va

a tempo

p *mp* *expressive*

8

cresc.

8

mf *dim.*

p *cres* - - *cen* - *do* *sfz*

8va lower

With tranquil movement.

(Zummuṛud, richly robed, but veiled, is carried on in a litter.)

mp *cresc.*

dim. *p* *expressive*

Nº 29:- Song and Chorus "In the Dance"

(IBRAHIM.)

(Nur-al-din, noticing Zummurud's sorrowful expression, calls upon Ibrahim to sing to her and make her merry.)
In waltz time. (*With grace and charm*)

PIANO.

mf *dim.*

mp

If loss of love thy grief

Then tears are but vain, This

life is all too brief To

spend in pain; Seek thou a

cresc.

new love Thief Whose lies will give re - lief,

cresc.

For - get thy old be - lief And —

cresc.

joy re - gain.

f

mf

slight rit. *mp* *a tempo*

In the dance, In the dance, Let thy

mp

plight fly — Ere the night die. — Cast off ev' ry sor-row to —

This system contains the first line of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves. The lyrics are 'plight fly — Ere the night die. — Cast off ev' ry sor-row to —'. The piano part includes various chords and melodic lines in both hands.

— day, — Brood not on to - mor - row, be gay! —

This system contains the second line of the musical score. The lyrics are '— day, — Brood not on to - mor - row, be gay! —'. The musical notation continues with the vocal line and piano accompaniment.

For per - chance — Just a glance — From a

mp

This system contains the third line of the musical score. The lyrics are 'For per - chance — Just a glance — From a'. A mezzo-piano (*mp*) dynamic marking is present. The piano accompaniment features some arpeggiated figures.

cresc. bright eye — Or a light sigh, — Will change loss to

cresc.

This system contains the fourth line of the musical score. The lyrics are '*cresc.* bright eye — Or a light sigh, — Will change loss to'. Both the vocal and piano parts have a crescendo (*cresc.*) marking.

trea - sure — And sad-ness to plea - sare — In the

mp

This system contains the fifth line of the musical score. The lyrics are 'trea - sure — And sad-ness to plea - sare — In the'. A mezzo-piano (*mp*) dynamic marking is present. The piano part has some more complex rhythmic patterns.

rall. dance, — In the dance. — *a tempo* *mf* In the

S.A. *mf* CHORUS. In the dance, —
T.B. *mf*

(The Chorus repeat the refrain and all the dancers dance and eventually lie down facing Zummurud.)

dance, — In the dance, — Ere — the

In the dance, — Let thy plight fly — Ere the

night die. — to - day, — *f*

night die. — Cast off ev' - ry sor - row to - day, — Brood

not on to - mor - row, be *f* gay! *dim.* For per-

For per - chance Just a glance, just a glance From a *cresc.*
 -chance Just a glance From a

bright eye, Or a light sigh *cresc.*
 bright eye, Or a light sigh Will *cresc.*

change loss to trea - sure And sad - ness to plea - sure,

rit.

cresc.

rit.

mf In the dance, *cresc.* In the dance. *f* *a tempo*

mp In the dance, *f* the dance.

mp *f* *a tempo*

mp *f* *a tempo*

Nº 30:- Bacchanale.

Nuraldin commands the music to sound and the wine to be passed round, and calls upon all to dance till they drop
Very quick wild and barbaric.

PIANO.

and swoon

cresc.

mf

cresc.

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system begins with a piano (p) dynamic and includes a forte (f) and fortissimo (ff) section. The second system includes a 'and swoon' instruction. The third system features a crescendo (cresc.) marking. The fourth system continues the melodic and harmonic development. The fifth system includes a mezzo-forte (mf) dynamic. The sixth system concludes with another crescendo (cresc.) marking. The score is characterized by rapid sixteenth-note passages, chords, and various articulations such as accents and slurs.

First system of musical notation. The treble staff features a melodic line with eighth notes and rests, while the bass staff provides a harmonic accompaniment. The lyrics "cen" and "do" are positioned below the first two measures. A dynamic marking of *f* (forte) appears in the third measure. A repeat sign with a first ending bracket is located above the final measure of this system.

Second system of musical notation. It continues the melodic and harmonic themes from the first system. The treble staff has a more active melodic line with eighth notes. The system concludes with a repeat sign and a first ending bracket.

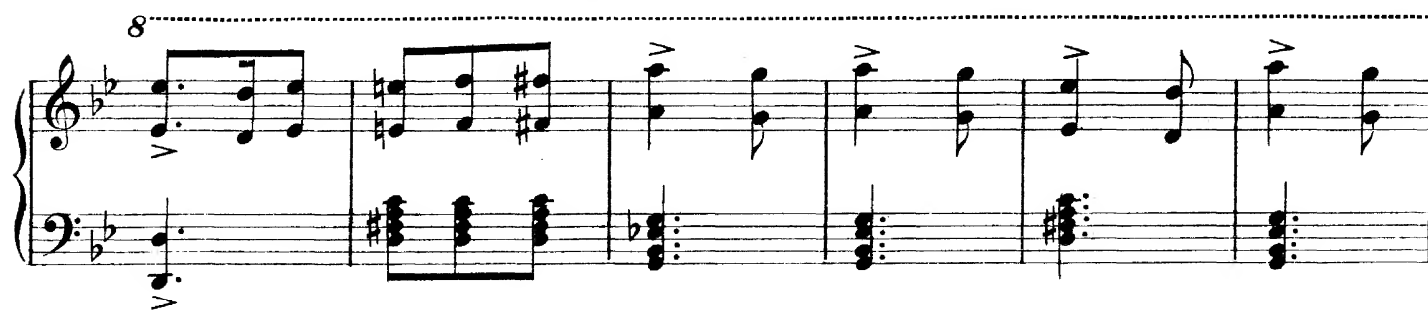
Third system of musical notation. The treble staff features a melodic line with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the second measure. The system ends with a repeat sign and a first ending bracket.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes. A dynamic marking of *mp* (mezzo-piano) is present in the second measure. The system ends with a repeat sign and a first ending bracket.

Fifth system of musical notation. The treble staff features a melodic line with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the second measure. A repeat sign with a first ending bracket is located above the final measure of this system.

Sixth system of musical notation. The treble staff features a melodic line with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the second measure. The system ends with a repeat sign and a first ending bracket.

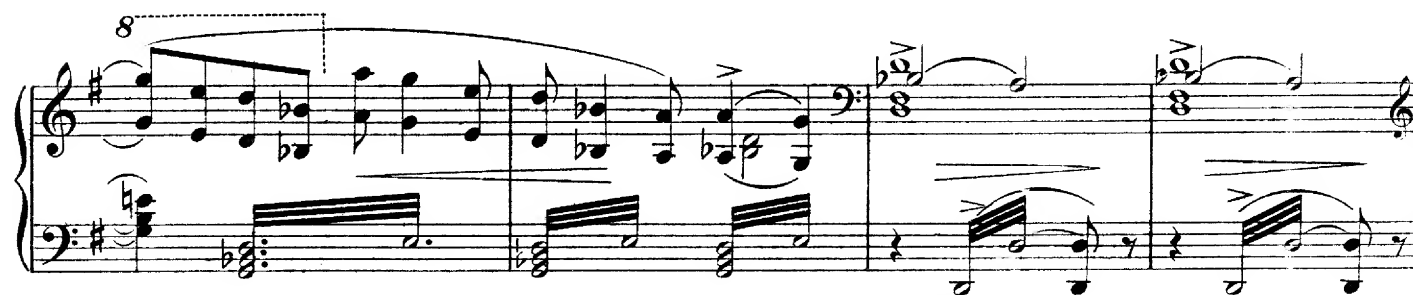
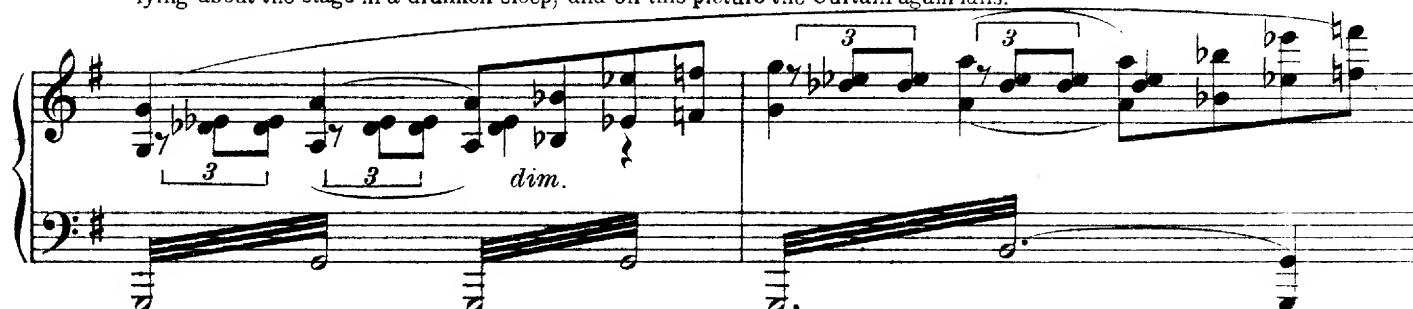
With intensified rhythm.

The Curtain falls.
Frenzied.

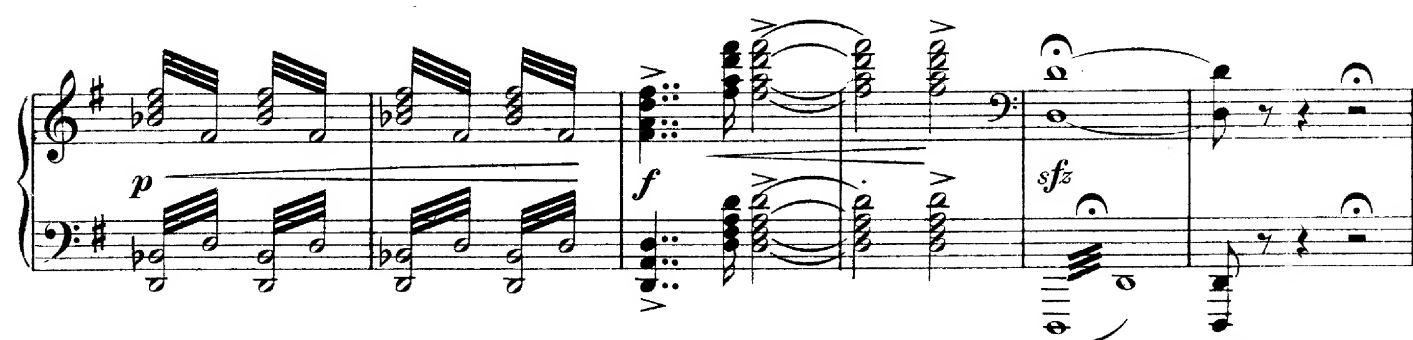
The Curtain rises again showing the scene in semi-darkness, lit only by the smouldering torches of the guards; the rest are
Much slower.



lying about the stage in a drunken sleep, and on this picture the Curtain again falls.



8va lower.....



END OF ACT II.

ACT III.

No 31. Descriptive Scene:- "The Slave Market."

Vigorous and heavily marked.

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a forte (*ff*) dynamic. The music is characterized by heavy, accented chords and rapid sixteenth-note passages in both the treble and bass staves. The key signature changes from C major to B minor in the third system. The score includes various musical notations such as slurs, accents, and triplets.

The Curtain rises. Captains of slave dhows are squatting on the quay chattering.



On the upper verandahs of houses women and men are sitting drinking and smoking.



Gaily.

A couple of men are sweeping the ground and boys sprinkling it with water; others are light-



ing insense burners under the direction of a man with a slave whip. Presently Abu and Zarka enter aparralled as

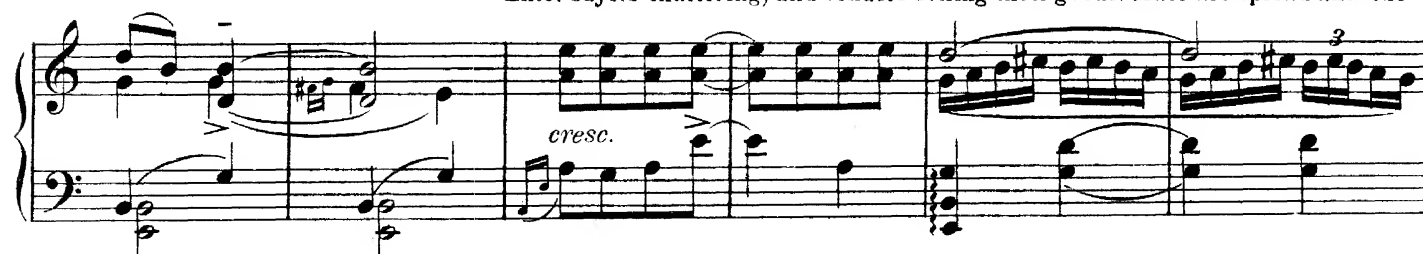


travellers; (dialogue follows.)





Enter buyers chattering, and vendors selling their goods. Mats are spread and the



buyers sit around the square.



The master of the square strikes a



gong and declares the sale open.



A slave dealer on the quay appears and two or three boys are led from a slave dhow.

Moderately quick.

Slave dealer. "Here be three of a litter, Who'll buy—
who'll buy?"

f *p repeat ad lib.*

They are marched round the square.

mf *cresc.*

Other slaves appear in success-

f *marked.*

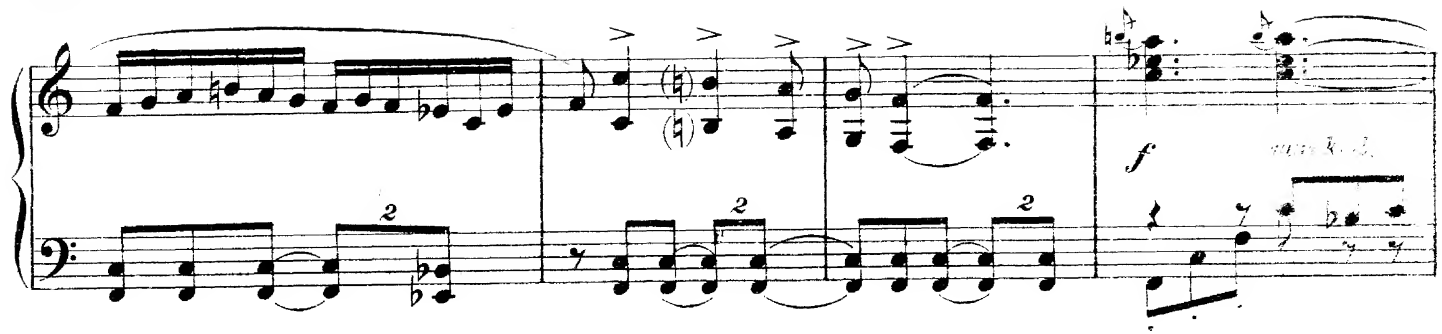
- ion led by their dealers.

"Here be a mighty negroid from Zanzibar, some
twenty summers, strong as an ox. Who'll buy—who'll buy?"

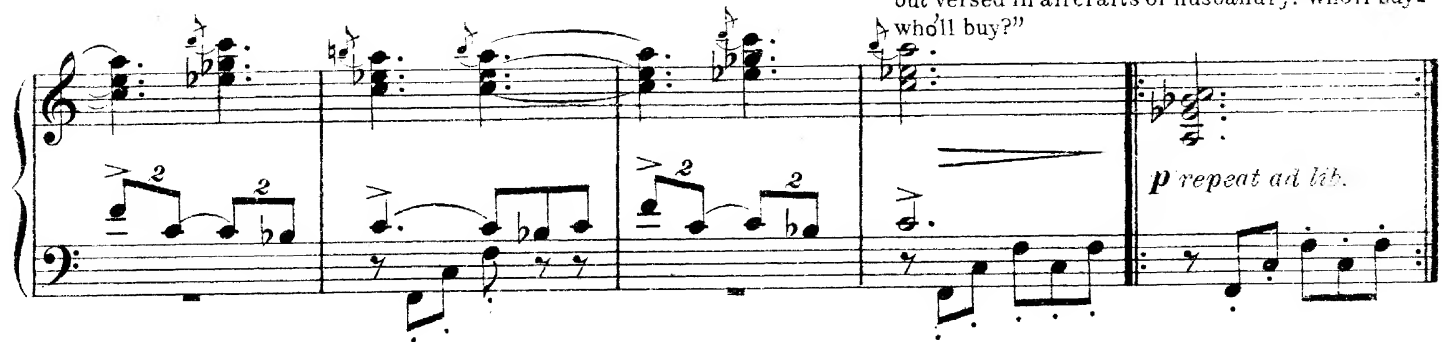
f *p repeat ad lib.*

He is led round.

mf



"Here be an old but clever slave. No use for labour
but versed in all crafts of husbandry. Who'll buy-
who'll buy?"

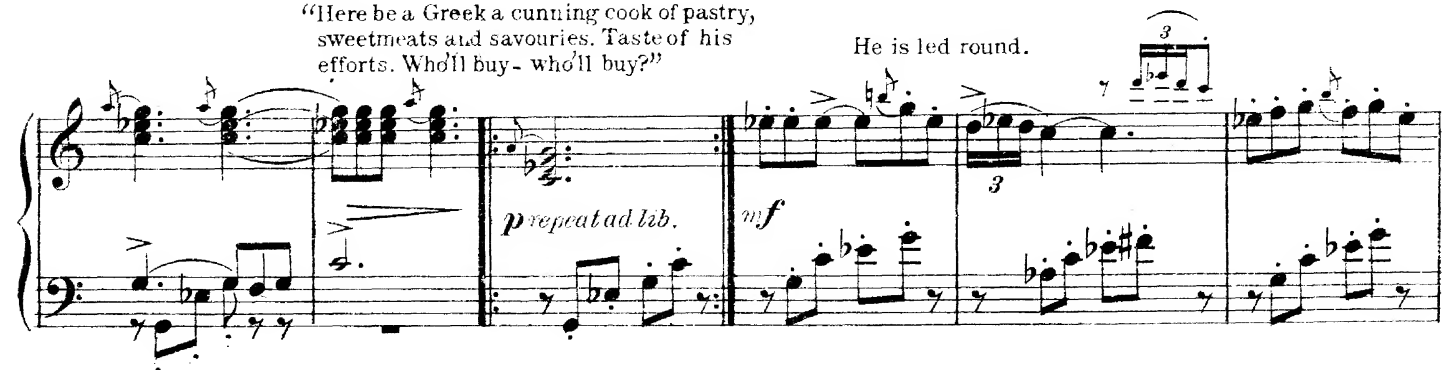


He is led round.



"Here be a Greek a cunning cook of pastry,
sweetmeats and savouries. Taste of his
efforts. Who'll buy- who'll buy?"

He is led round.



A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked "Moderato". The score consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The melody features a triplet of eighth notes in the first measure of the first system, and a triplet of eighth notes in the first measure of the second system. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is titled "The Rose Tree" and is attributed to "J. S. G. & Co. Boston".

"Here be a couple from Arabia. Good runners both. See how they run and jump!"

and jump?

f marked.

p repeat ad lib

They are stripped and run round and round, jumping over hurdles placed for them, and lashed to make them go faster

They are stripped and run round and round, tumbling over hurdles placed for them, and lashed to make them go faster

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score consists of six measures. The first measure has a dynamic marking of *mf*. The second measure has a *cresc.* marking. The third measure has a *staccato.* marking. The score includes various musical notations such as triplets, slurs, and accents. The lyrics are written above the staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass line is in the bass staff. The score is divided into three measures. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line. The melody is a simple, folk-like tune, and the bass line provides a simple accompaniment. The score is written in a clear, legible style, with notes and rests clearly visible. The overall mood is light and cheerful.

"Here be six, young and healthy, good rowers all.
Who'll buy- who'll buy?"

Who'll buy- who'll buy?"

ff

mf marked.

mf

p repeat ad lib.

They are led round.

mf

cresc.

f

Women on the verandah ask if there is nothing but mules and oxen for sale. Dialogue follows, and presently a young

p becoming slower

white slave is brought forward.

mp expressive

"Here be a Christain slave. One whose beauty will be whispered in the moonlight from terraced roof to terraced roof."

He is led round.

mp *extatic*

mf

rall.

Quicker

One of Nur-al-dim's men appears

mp *heavily*

leading Ali Shar.-

"Here be a man of mighty muscle, No longer in the hey-day of his youth. A wrestler from Baghdad now for sale. Who'll buy- who'll buy?"

f

mp *repeat ad lib.*

cres - - - *cen* - - - *do* *f*

Ali Shar is led round, he is very dejected.

dim.



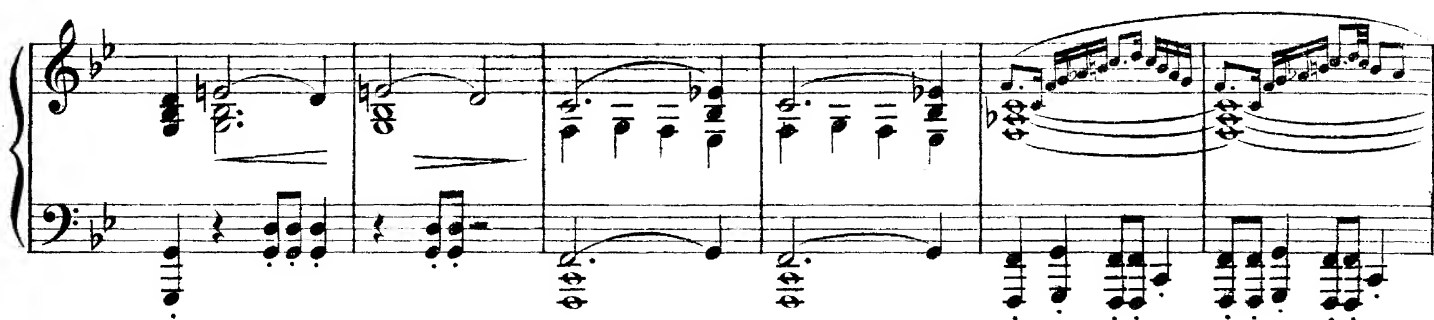
Abu and Zarka appear to take interest in this slave and ask questions regarding him.



While other groups are occupied in bidding and examining slaves Abu and Zarka continue to converse with



Ali Shar, saying that they are here to purchase him with the money he conjured from the pilgrims.



Quicker. As Ali Shar is led round for sale he kicks a man; he is thrashed by his dealer but he continues to kick



and bite at all near him. There are screams and laughter and pandemonium, and Ali stands triumphant, shouting-



"Who'll buy- who'll buy- who'll buy?"



The bidding starts and continues amidst growing excitement. Zarka is eventually outbid by a woman on the verandah. The dealer asks "Who is the fortunate purchaser of this dainty?" and Wei-Wa-Shi comes through the crowd followed by four Chinese.

Quintly marked, not quick. As Wei-Wa-Shi appears Abu recognises her. She gives instruction to the



Chinese men to drag Ali off, but he simply sits down and frustrates all their efforts.

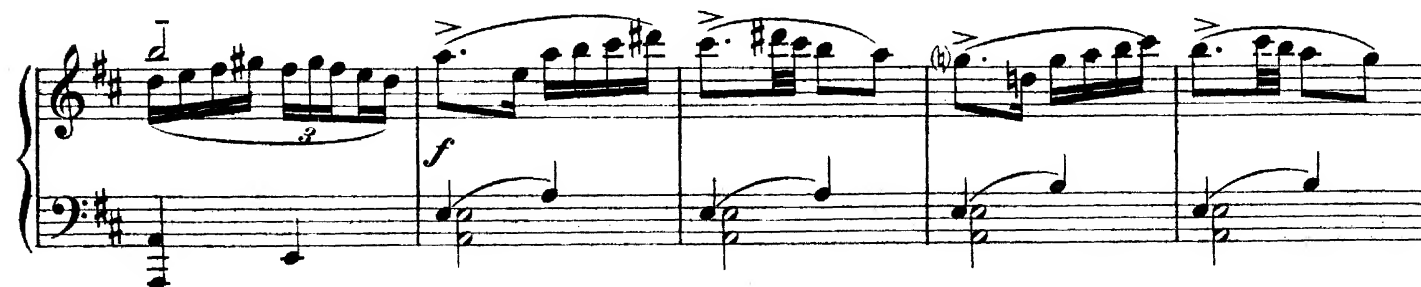


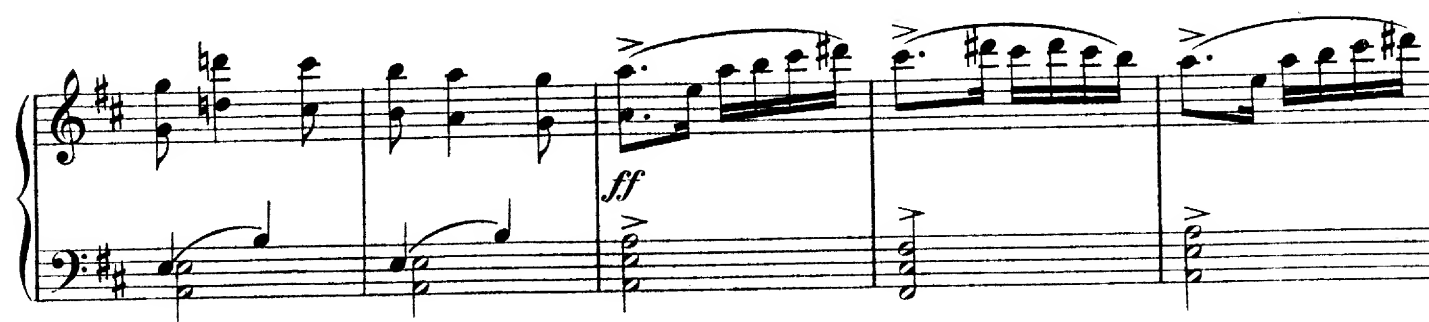
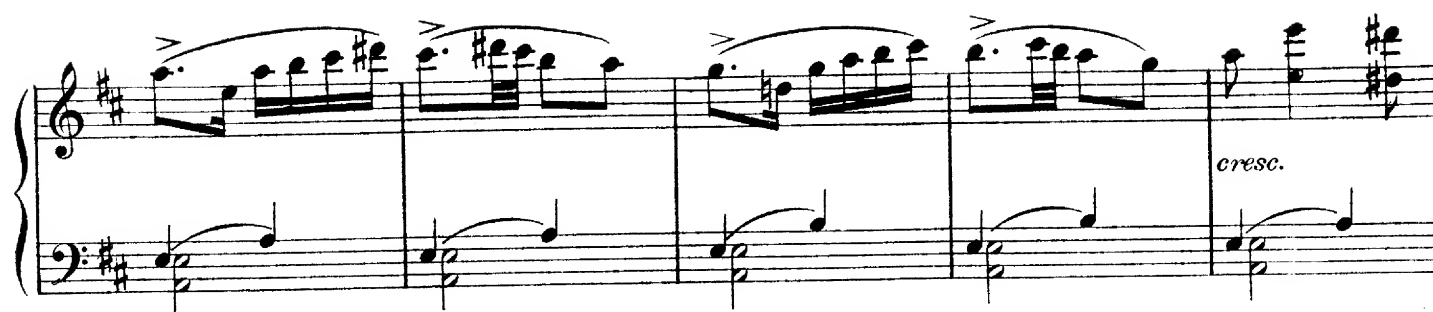
Dialogue and business follows. In the end Wei-Wa-Shi by means of a trick renders Ali unconscious and he totters to the ground.

At a signal the Chinese lift up Ali and carry him off; Wei-Wa-Shi follows. Zarka and Abu fall on the knees weeping Moderately slower. (*becoming quicker and more animated by degrees.*)



and exclaiming- Awah! awah! awah! All the spectators shriek with laughter and the Curtain falls.





Continue.

Nº 32:- Chinese Dance and Scene.

Wei-San-Wei is seated at his evening meal. He is waited on by three Chinese children who bring him various dishes in succession.
In moderate time.

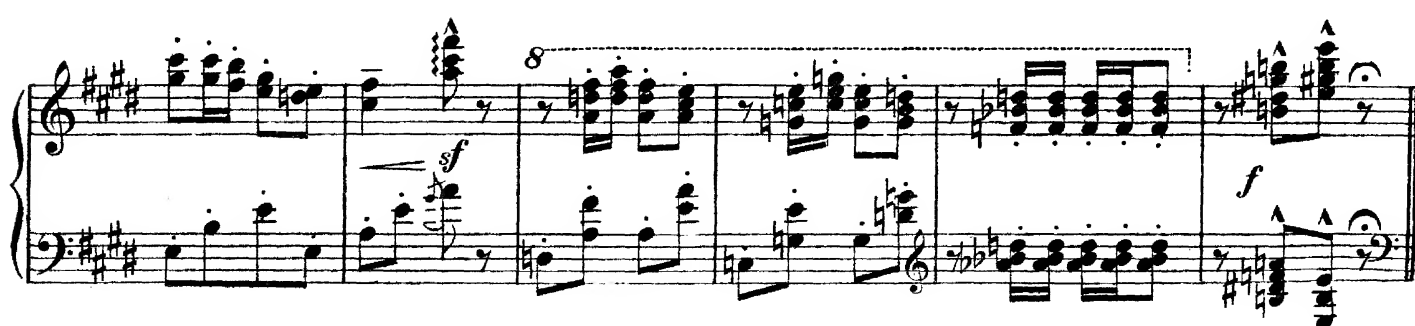
PIANO. *mf*

dishes in succession. *rit.* Not quick and with precise accent. The children *mp*

move and laugh in time to the music.

mf

8 *f*



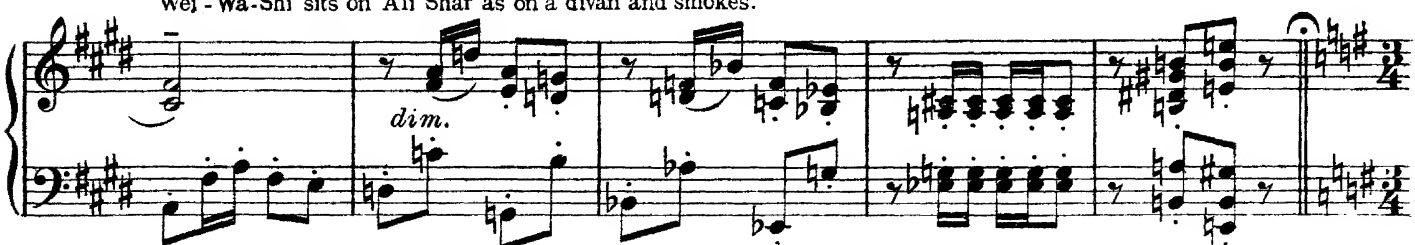
Wej-Wa-Shi enters followed by four Chinese carrying Ali Shar; they place him on the floor in the corner and cover him with



mats and rugs.



Wej - Wa-Shi sits on Ali Shar as on a divan and smokes.



A servant announces Sharazad; she enters and converses with Wei-San-Wei.

Slower.

Wei-San-Wei sings.

Me wel-ly poor old Chi-na-man,

Me Wei-San-Wei; Me wel-ly good like Al-lah be, Me Wei-San-Wei.

The scene continues.

Me wel-ly sly, Me ne-ver lie, Me Wei-San-Wei.

At the end of the scene Wei-Wa-Shi lights a long joss stick which she places near the bodies of Ali and the Sultan.



Wei-San-Wei presses a spring - a trap door opens, they descend and the trap door shuts. At this moment the Chinese children re-enter



bringing dishes of fruit. They gaze in amazement at the forms of Ali and the Sultan and simultaneously drop their dishes on

Tempo I.



the floor; then they creep out with eyes and mouths open wide, and the scene closes.



Nº 33:— Dramatic Scene:—The Doom of Nur-al-din.

Sombre and ominous.

PIANO. *mp*

cresc.

The scene is a Ruined Temple in the hills. The place seems deserted.

f *strongly marked*

dim.

After the Curtain rises the hooting of an owl is heard three times.

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system is marked 'Sombre and ominous.' and 'PIANO. mp'. The second system is marked 'cresc.'. The third system is marked 'The scene is a Ruined Temple in the hills. The place seems deserted.' and 'f strongly marked'. The fourth system is marked 'dim.'. The fifth system is marked 'After the Curtain rises the hooting of an owl is heard three times.' and features a series of chords in the right hand and triplets in the left hand, representing the owl's hoots. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, dynamics, and articulation marks.

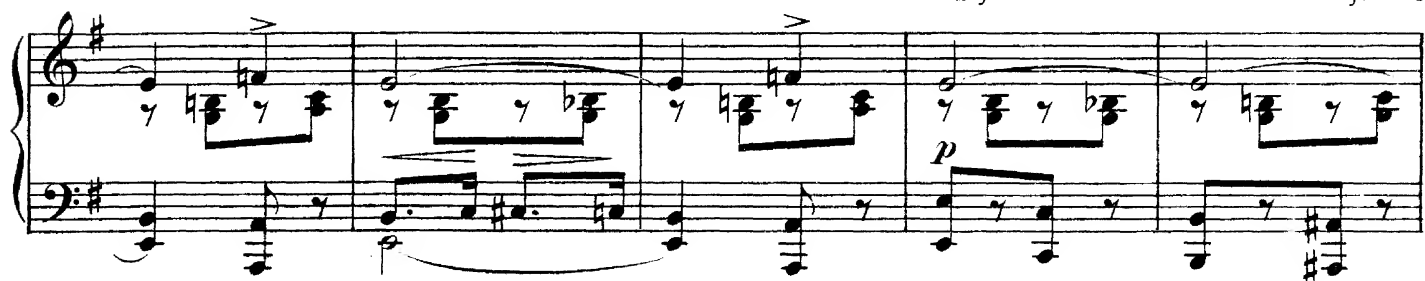
At the sound of this, white clad figures of armed men appear from different parts of the ruins. Nur-al-din enters and Stealthily.



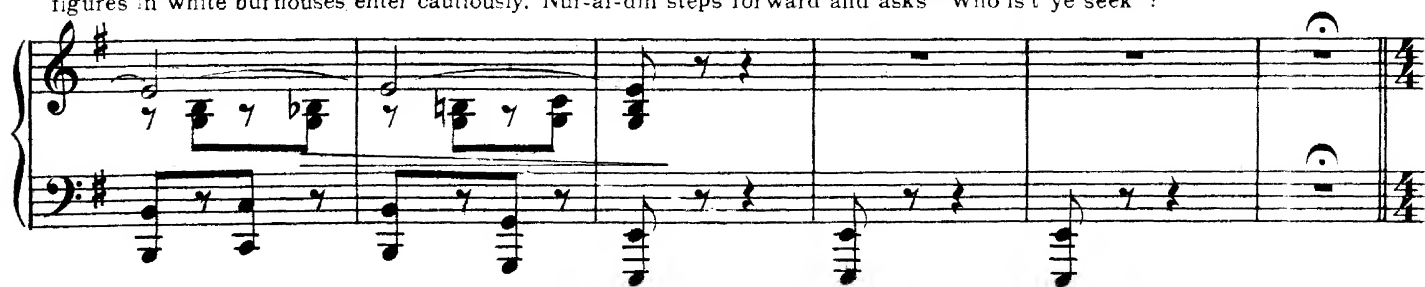
converses with his men.



They all withdraw behind the masonry. Two



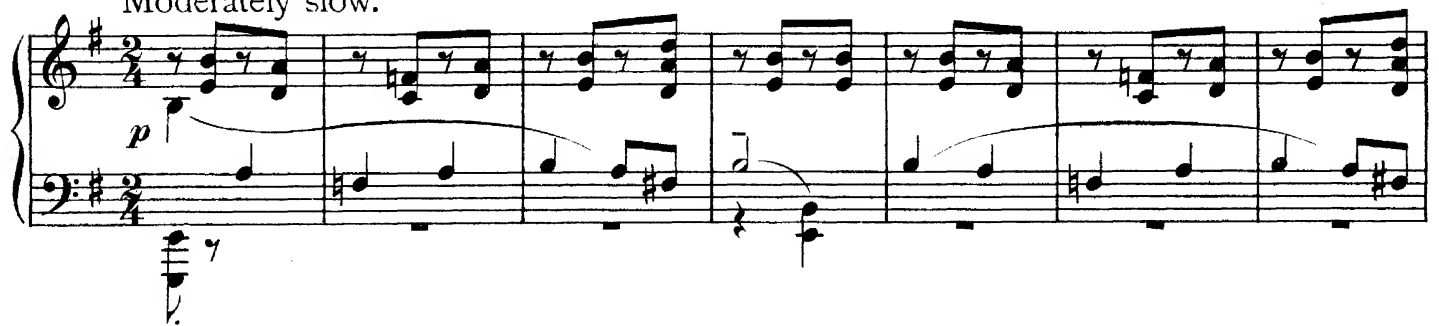
figures in white burnouses enter cautiously. Nur-al-din steps forward and asks "Who is't ye seek"?



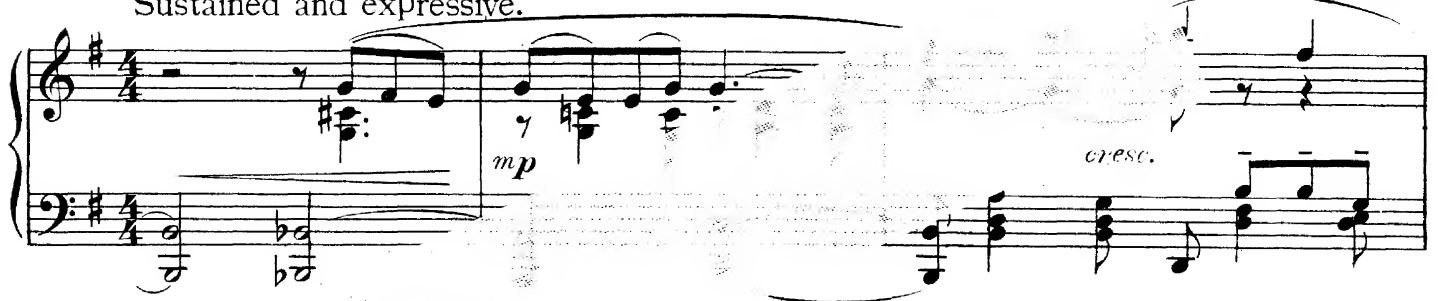
The figures throw off their disguise and show themselves to be the Chinaman and his wife.
Mysteriously.

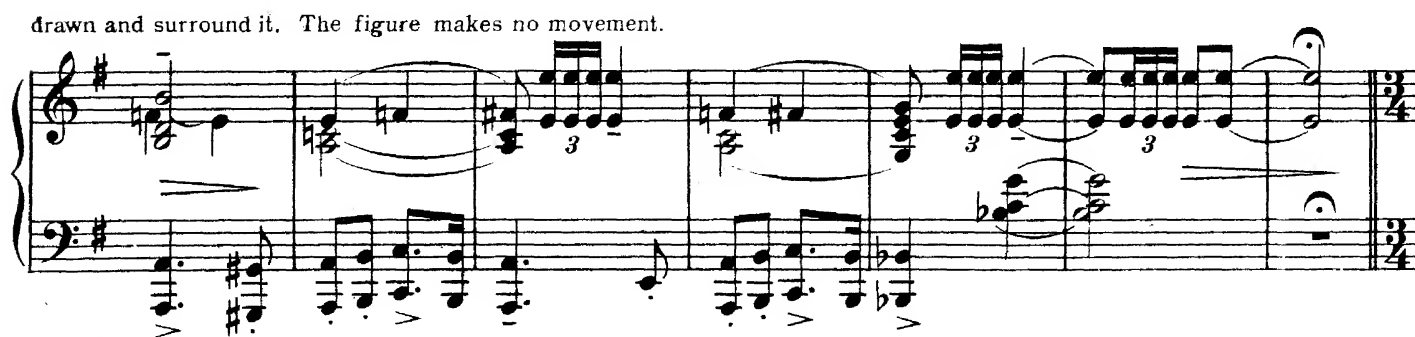
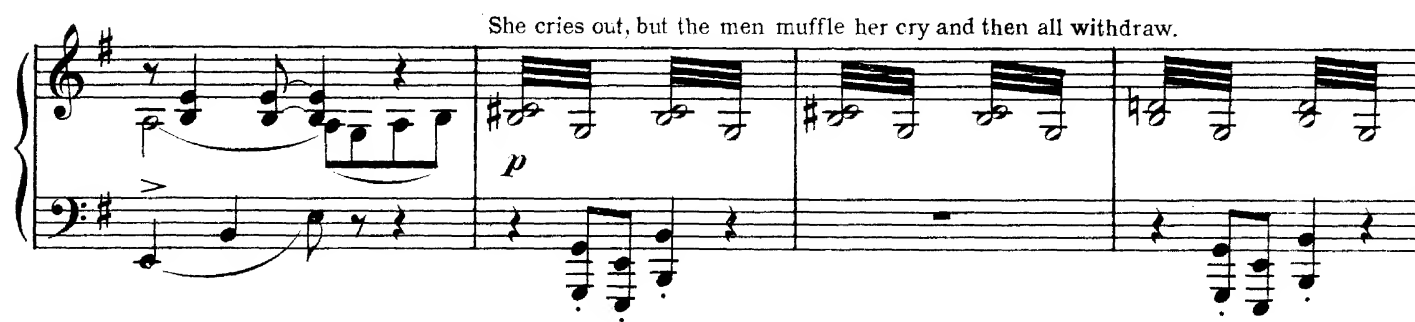


Wei-San-Wei converses with Nur-al-din.
Moderately slow.



Nur-al-din sends for Zummurud and she is brought on. He tells her that her husband is waiting for her signal.
Sustained and expressive.





Nur-al-din comes forward expecting to see the Sultan, but when the figure uncovers it is seen to be Sharazad.

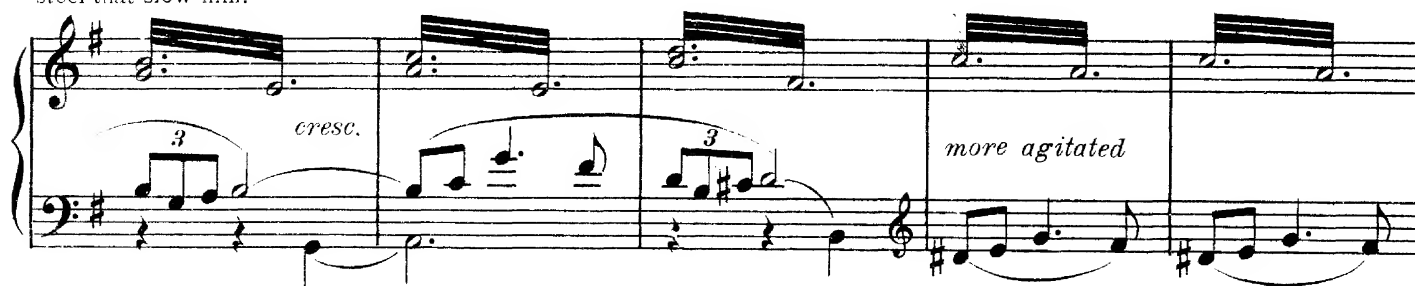
With tragic expression.



She accuses Nur-al-din of having murdered her son and drawing a dagger swears that she will avenge the murder with the



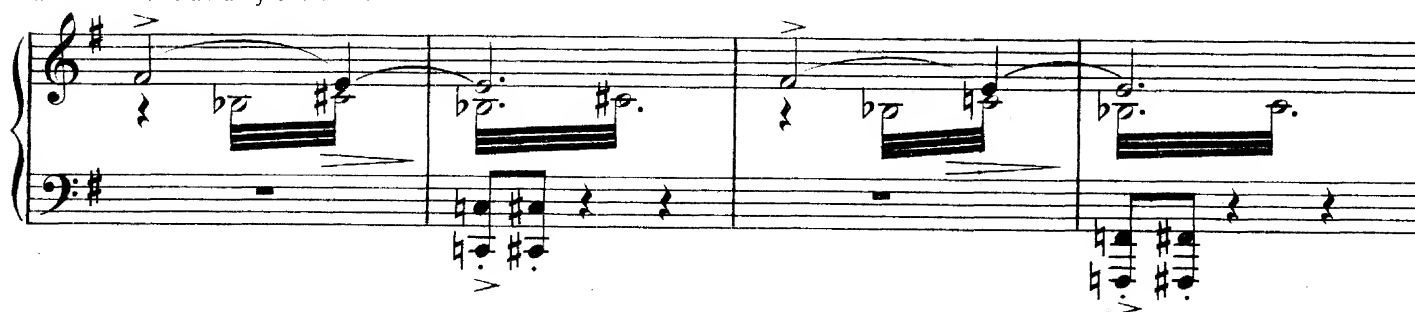
steel that slew him.



She rushes forward, but Nur-al-din tackles her and wrenches the dagger from



her and she is held by the men.



Nur-al-din tells her that it is she who will die, not him. She calls upon his men to rebel, and finally upon Allah to give
Becoming slower.



her justice.



Nur-al-din is about to stab her when a huge form rushes on, tackles him, throws him down, sits upon him, and holds the
Suddenly quick.



dagger over him. It is Ali Shar and he sings as he bumps on the prostrate form.



Gaily.
ALI SHAR.

From Bagh - dad I come, Beat the tomtom and the drum, For

Abu and Zarka come down and join in the refrain.

I'm Al - i Shar the strong man from Per - sia! —

ABU and ZARKA

For he's Al - i Shar the

Ali Shar announces his intention of sitting upon Nur-

strong man from Per-sia!

-al-din until he makes terms; he then says they shall all answer to the Sultan. He gives a loud hoot of an owl and it is answered in

the distance.

The Sultan's March is heard; Nur-al-din's men make a threatening movement, but Ali commands Nur-al-din to bid them In march time.



To the sound of the March the Sultan enters Decisively marked.



with armed men - there is a scream and Nur-al-din's men throw themselves on the ground releasing Sharazad and Zummurud.



The Sultan embraces Zummurud and then orders Nur-al-din's men to be led off. He tells Wei-San-Smoothly and flowing.



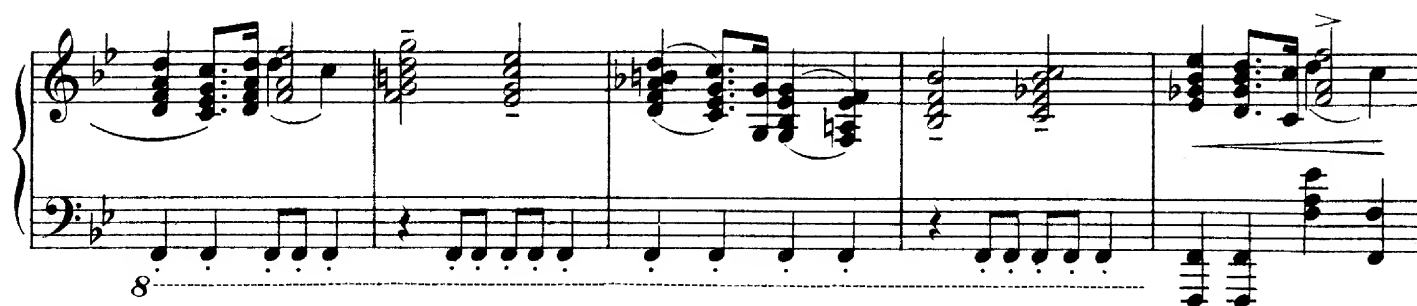
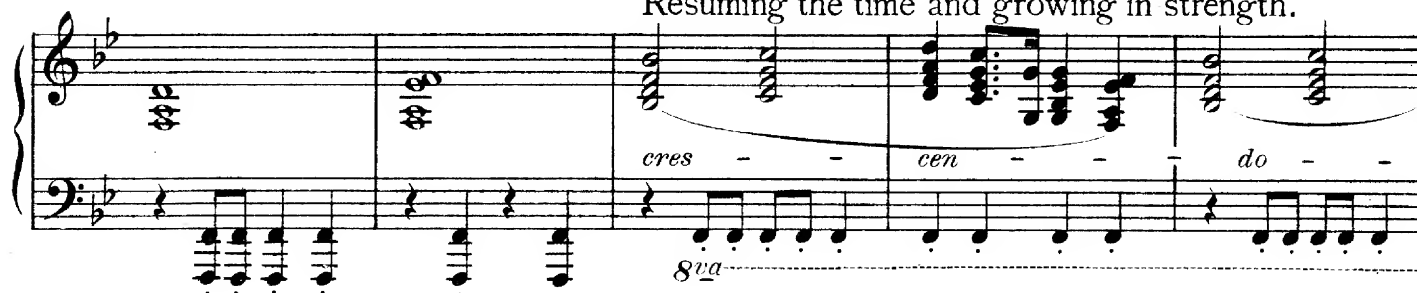
Wei and his wife that they are pardoned, but to Nur-al-din that there is nought but death.



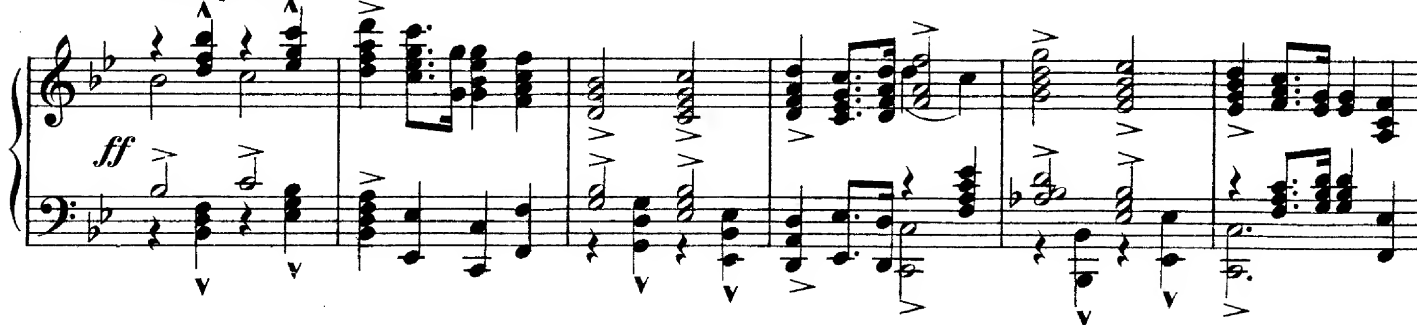
Two men step forward, but Ali Shar stands up showing the dagger and saying—"Nay, he is dead already!"
Sustained and gradually slower.



The Curtain falls.
Resuming the time and growing in strength.



Triumphant.



Nº 34:— Interlude:—"Returning from Mecca."

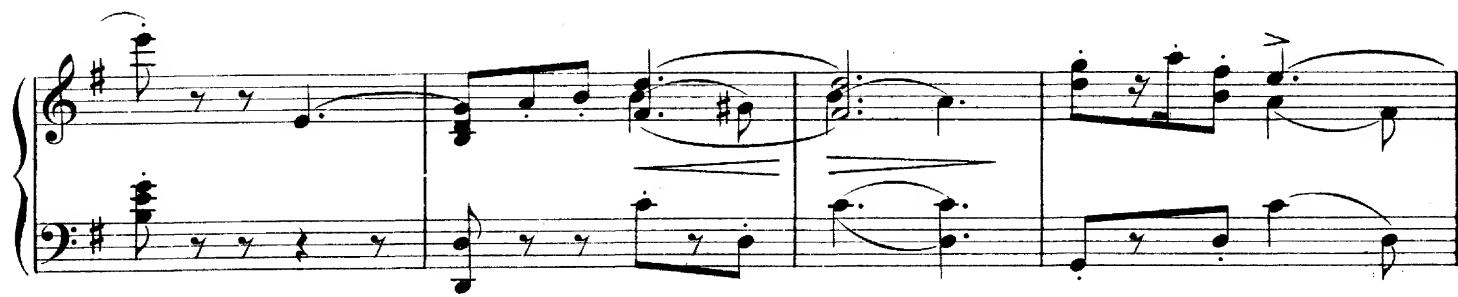
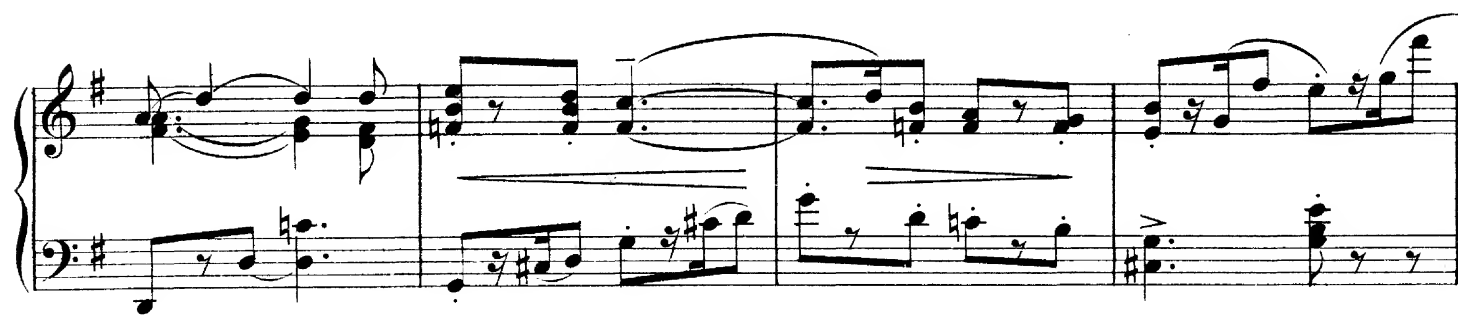
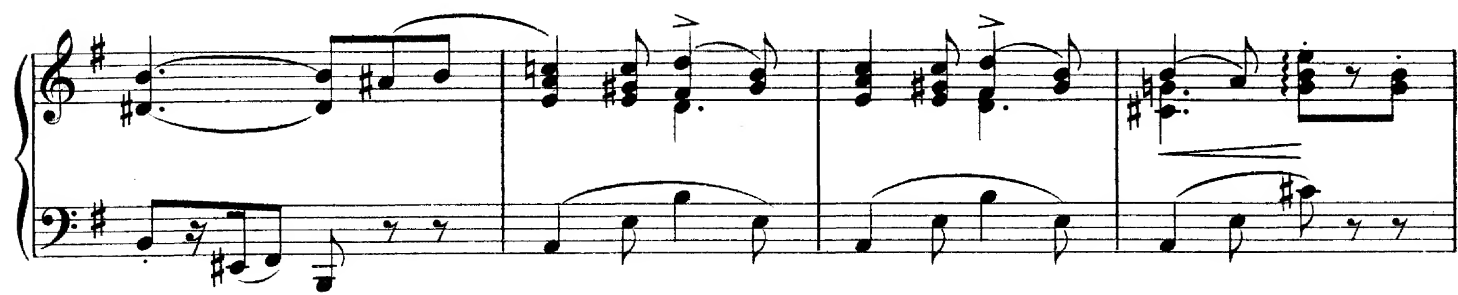
The scene is a rough but cosy interior. Over the top of the tent the morning sky. Inside the tent rugs of rich texture, cushions etc. Ali Shar and Abu are asleep snoring.

With placid movement.

PIANO.

With a light rhythmic lilt. Zarka enters with a wooden pail full of milk. She calls to the men as they show

signs of waking. Dialogue follows.



Nº 35:- Song—"Hast thou been to Mecca?"

(ABU)

In moderate time.

VOICE. This life is but a pil-grim-age From

PIANO. *mf* *mp* *cresc.*

cra - dle un - to grave, And each man has his Mec - ca Both

hon - est man and knave. It may be love, it may be gold, It

may be hon - ours ma - ni - fold, *rall.* Re - venge or greed, re - li - gion, lust,

A cot-tage, pa-lace, wo-man's trust. But

a tempo

each man starts up-on the road Be-fore him Mec-ca lies, And

rall.

fate she jeers andwhis-pers To each pil-grim as he dies.

a tempo (slightly quicker)

Hast thoubeen to Mec-ca? Hast thoureach'd thy goal? Did'st thoufail up-on the way;

mp *cresc.*